THE NEW YORK DRAMATIC MIRROR.

Vol. XXVI., No. 666. NEW YORK: SATURDAY, OCTOBER 3, 1891. PRICE TEN CENTS.

VIRGINIA HARNED.

THE MIRROR office is open every Monday night for the reception of advertisements. Advertising copy is taken until 10:30 P. M. Advertisements may be sent from out-of-town by telegraph.

AT THE THEATRES.

Standard.—Robin Hood.

Comic opera in three acts. Music by Reginald de Koven; libretto by Harry B. Smith. Produced Sept. 28.

Robin Hood	Tom Karl
Sheriff of Nottingham	H. C. Barnabee
Little John	W. H. MacDonald
Will Scarlet	Eugene Cowles
Friar Tuck	George Frothingham
Allen a Dale	Jessie Bartlett Davis
Guy of Gisborne	Peter Lang
Maid Marian	Caroline Hamilton
Dame Durden	Josephine Bartlett
Anabel	Lea Van Dyke

The Bostonians enjoy a national celebrity, and yet it is seldom that they honor New York with their presence. This is not only strange but regretable, because the company of Messrs. Karl, Barnabee and MacDonald is vocally the strongest comic opera organization in this country.

There is a refreshing absence of vulgarity, of topical songs, of baseball gags and of legs about The Bostonians. They seem to remember that comic opera is a distinctive form of musical play, having its proprieties and its limitations, and they appear to think that there is a public for a production that is *minus* a clown, a talked-about prima donna and a crowd of pasty-faced women whose aptitude for displaying the gifts of nature is greater than their ability to sing the composer's music.

For many reasons, therefore, the advent of The Bostonians at the Standard on Monday night was a welcome event and a large, fashionable audience filled the house and bore the sweltering atmosphere of Mr. Hill's stuffy theatre with the best grace in the world.

Robin Hood, both in subject and spirit, is a light dramatic opera rather than a comic opera in the English sense of the term. The plot deals with the love of Robin and Lady Marian, and the machinations of the Sheriff of Nottingham to secure for a bogus Earl of Huntington the fair maid's fortune and hand. Bold Robin and the merry outlaws are seen in their greenwood lair, and the life of the forest is illustrated in song as well as in story.

Mr. Smith's libretto is smoothly written. His comedy lines are not particularly comic, nor is the action always sustained by the dialogue; but the lyrics are neatly turned and the flavor of the time and surroundings is excellently preserved throughout.

Altogether, the book is superior to the class of librettos tacked on to the comic operas such as metropolites are familiar with. Mr. Smith is a man of letters as well as a dramatic writer, and his work, therefore, has two qualities that the products of the ordinary translators, adaptors and slangifiers do not possess, viz., merit and dignity.

Mr. De Koven's portion of the work is decidedly creditable to his taste, if not to his originality. The score, as a whole, is melodious, spirited and pleasing. The music of Robin, Scarlet and the outlaws breathes the freedom of the forest, while the numbers allotted to the Sheriff and Guy are quaint and humorous.

The features of the scene that received the largest meed of approval and applause last night were the finale to Act One; the hearty drinking song, "Brown, October Ale;" the tinker's song, with its grotesque dance and exit; Marian's solo and Robin's serenade in Act Two.

Mr. De Koven's greenwood choruses are written on the model of the English glee, but they have a sylvan suggestiveness, nevertheless, that is intensified by the very skilful orchestration employed.

Mr. Karl scarcely filled the popular idea of Robin in appearance. His rotundity indicates a yielding to the gastronomic temptations to which successful opera singers are believed to be peculiarly exposed. But he sang the role with the finish of an accomplished and experienced vocalist, and he acted with commendable earnestness.

Mr. Barnabee is a conscientious comedian, albeit a trifle too deliberate in making his "points." His voice was heard to excellent advantage in the music of the Sheriff, and his acting amused the house. Mr. Barnabee's enunciation is wonderfully clean-cut and distinct—a merit possessed too rarely by singers.

Mr. Cowles was a handsome Will Scarlet, and his rendering of the drinking song well deserved its double encore.

Mr. MacDonald made a lithe and graceful Little John, and he, too, sang with the true Bostonian finish. Mr. Frothingham gave a capital picture of the oleaginous Friar Tuck. Guy was well played by Peter Lang.

Jessie Bartlett-Davis was a jaunty and comely Allen-a-Dale, and her fine contralto gave body and richness to the concerted pieces.

Caroline Hamilton, who was the Marian, has a voice that shows careful cultivation, although it is rather thin in quality. She sang better than she acted. Her delivery is amateurish and nasal.

The chorus is a model after which our comic opera troupes may well take pattern. The members are all thoroughly trained, perfectly disciplined singers, who bear their full share in giving the performance its high musical character.

People's.—Paul Kauvar.

A large audience gave liberal applause to Paul Kauvar at the People's Theatre last night.

The piece has lost none of the attractiveness that has made its career prosperous for several seasons.

Edward L. Snader in the title role was earnest, but rather boisterous. E. R. Spencer's Gouroc was marked for intensity and strength.

Roselle Knott as Diane displayed a charming stage presence, but in her desire to be effective she made the mistake of exaggerating. Margaret Ivimilli was seen to advantage in the small part of Nannette. The other members of the company did justice to their respective roles.

Columbus.—The Marquis' Wife.

Drama by Sidney Bowkett. Produced Sept. 28.

George Cecil	Ed. J. Henley
Herbert Vane	Howell Hansell
Marquis Barrichi	Mark Price
Laritz	W. B. Ranous
Detective	Mr. Marriott
Count Laroque	Mr. Williams
Dr. Du Bois	Mr. Everham
Boy	Maud Harrold
Aterien	Mr. Bauer
Duchess Olga	Emilie Rickaby
Madame Bonne	Marion Giroux
Nanine	Ida Macdonald
Helene	Julia Arthur

There was a young actress, who, some few weeks ago, awoke one morning like Byron to find herself famous; her name was Julia Arthur, and she appeared in The Black Masque at the Union Square Theatre. In spite of her many discouraging surroundings, her success was instantaneous. Seldom had critics agreed with such unanimity and seldom had their verdict been so generally commendatory.

On Monday night Miss Arthur once more stepped before the public in a play entitled, The Marquis' Wife, concerning which the management had absolutely refused to vouchsafe any information, beyond the fact that it was the effort of a young man named Sidney Bowkett.

In spite of the oppressive heat there was a large audience present, in which many professionals were noticeable.

The plot of The Marquis' Wife is certainly not strikingly original. It deals with the machinations of the revolutionary party in Florence, their waylaying of governmental dispatches and the forwarding of their plans by the plotting of an unfaithful wife.

Miss Arthur as Helene, the Marquise, showed a dramatic power of wonderful depth and strength. Her stage presence is fascinating, and the sweet, delicate pathos with which she read some of the lines, and the tragic strength with which she delivered others charmed her audience at one moment, and carried them away the next on the resistless current of her passion.

The George Cecil of Ed. Henley was invested with all that actor's nervous force. The deep and dramatic feeling with which he interpreted his part—notably at the end of the second act, called forth a veritable storm of applause.

Howell Hansell gave a conscientious but somewhat colorless interpretation of Herbert Vane. Mark Price contributed an excellent performance as the Marquis Barichi, although his reading at times lacked emphasis.

The Duchess Olga of Emilie Rickaby was acceptable and Marion Giroux was vivacious, piquant, and formed a charming picture as Madame Bonne. W. B. Ranous was effective as Laritz, and the rest of the cast fully met their requirements.

The piece was handsomely staged and beyond the intolerably long waits between the acts, the performance was remarkably smooth for a first night.

Fourteenth Street.—Mavourneen.

Comedy-drama, in four acts and five tableaux. By George H. Jessop and Horace Townsend. Produced Sept. 28.

Terence Dwyer	W. J. Scanlan
John Dwyer	Frank Burbeck
Captain Marchmont	Frazer Coulter
Lady Caroline Dwyer	Helen Tracy
Lady May Tyrrell	Xanette Comstock
Mrs. Dwyer	Mrs. Emma Stevens
Kate Morris	Grace Thorne

We understand that Augustus Piton holds three months' time at the Fourteenth Street Theatre for Mavourneen to run. We think that the time is not too large. It is a play that will please many theatregoers. It made an honest hit last night.

The plot deals with the trials and tribulations of an Irish lad named Terence, who loves a bonnie Irish girl. She is abducted by the arch villain, and re-cued by Terence. Terence goes to America and makes a fortune. Then he returns and rights all wrongs, exposes the arch villain, who has almost induced the heroine to marry him, and lives happily with his bride ever after.

Mavourneen is not a play of extraordinary literary construction, or original merit. But it is put together in a skilful way, and it is delightfully natural. The interest is continual and even, and the character of Terence fits Mr. Scanlan to perfection.

Perhaps we had better say Mr. Scanlan fits the character to perfection. He was graceful and gay last night and he sang a number of melodious Irish songs with much feeling to prolonged applause.

Nannette Comstock, as Lady May, was as dainty and arch as a French pastel. The audience envied Terence.

Frank Burbeck as John Dwyer, Frazer Coulter as Marchmont, Grace Thorne and Emma Stevens as the wronged wife, and Helen Tracy as Mrs. John Dwyer were excellent as indeed was the entire cast.

The costumes, by Hawthorne, were rich and tasteful. The scenery was heavy and beautiful, and especial praise is due to the scene representing the old ruins in the mountains, painted by Homer F. Emens.

Grand.—Primrose and West.

Minstrel entertainments are always in favor with the audiences that patronize the Grand Opera House, but the advent of Primrose and West at that theatre is sure to draw a crowded house.

At a quarter past eight o'clock last night there was scarcely a vacant seat in the auditorium, and shortly afterwards "standing room only" was the immutable answer to applicants for seats at the box-office.

The first part, as a whole, was melodious and amusing, but the medley following the overture sounded more like the off-night wailing of a cat-chorus than the vocal efforts of a first-class minstrel troupe. Consequently the florid description of the medley quoted on the programme and credited to that unknown quantity "exchange" seemed rather absurd under the prevailing condition of affairs.

However, after emerging from the said musical nightmare the entertainment progressed merrily. The end-men, J. Melville Janson and Tom Lewis, sang funny songs and sprinkled their humorous talks with a few new jokes, while Joseph Natus proved an efficient interlocutor and sang "Always Together" quite effectively. Larry Dooley created considerable amusement with his Mississippi boat song, and William Thompson sang "Masks and Faces" with dramatic gesticulation.

Subsequently, George Primrose officiated as Tambo, with Frank Cushman as Bones and William West as interlocutor. Mr. Cushman is a whole minstrel first-part in himself and the audience obliged him to go through a large portion of his repertoire before they would allow him to retire.

Mr. Primrose was very amusing as "The Swell," and for an encore gave a graceful exhibition of terpsichorean skill. The quintette, consisting of Messrs. Oakland, Nauns, Weber, Garland and Thompson, sang various selections that were well received.

The latter part of the programme was of the conventional variety order. The March of the Blue Hussars, under the direction of Mr. West, was noticeable for picturesque costumes and graceful evolutions.

Daly's.—True Irish Hearts.

This play has proved its popularity among the patrons of this house in the past, and, judging by the size and enthusiasm of the audience on Monday night, it has lost none of its power as a drawing attraction.

Dan McCarthy, the author, was the Lanty Lanagan, and fully earned the plaudits of the audience by his clever acting and singing. Lou Ripley as Kitty Brady won the heart of every boy in the gallery by the readiness she displayed to use not only her arguments, but also her fists for the hero whenever occasion required.

The rest of the cast was capable. Jessie Gamble, a bright little girl, won her share of favor.

The audience was unusually large and very liberal in its applause. Next week The Pulse of New York.

Windsor.—A Knotty Affair.

A Knotty Affair, which received its initial performance in this city at the Park Theatre the latter part of last season, attracted a large audience to the Windsor on Monday night.

John C. Rice, as Jay Proctor Knott, was very successful. Charles J. Ross' mimicry of well-known actors was encored. The burlesque on Antony and Cleopatra by him and Maiel Fenton was also applauded.

George W. Barnum made a funny Portuguese; while Marion Keith and Mabel Florence looked pretty and acted well as Sadie and Dora Fielding. Sally Cohen was good also as Kitty Carleton. Next week, Dan'l Sully.

Tony Pastor's.—Variety.

A well filled house extended a cordial greeting to Williams and Orr's Meteors at Tony Pastor's on Monday night.

The entertainment included some excellent vaudeville performers among whom were Latona, a clever and versatile musical comedian; the Inman Sisters, in clog and eccentric dances; Thatchawana and Oume, graceful and expert Japanese jugglers, and Crimmins and Gore in a humorous sketch.

Frank Caffrey, a new-comer, made a hit in his Irish songs and character bits, and Harry Watson and Alice Hutchings contributed considerably to the amusement.

Next week, Sam Devere's company is announced, and on the 26th inst. Mr. Pastor will be at home again.

Koster and Bial's.—Variety.

At this house the old favorites still remain, and new ones are added.

Mlle Eugenie Fougere is as popular as ever, and Jennie Joyce is a good second. Her song, "The Customs of the Country," is encored nightly.

Prince Kokin, a Japanese equilibrist, is preëminent in his particular line, and the Austin Sisters, Mlle. Aimée, and the Quartette Toulousain retain their hold on popular favor.

The burlesque of Dick Whittington and His Cat is still given.

At Other Houses.

The warm, uncomfortable weather of the past week has had a depressing effect on theatrical receipts. Even the theatres where successes reign have felt it.

The fourth week of The Dancing Girl at the Lyceum began last night. Mr. Sothern will shortly give a special trial matinee performance of a new play in which he wishes to appear.

The Solicitor runs along at Herrmann's, creating considerable laughter. Despite the adverse criticism Mr. Dixey's new departure has received he intends to persevere in the effort to obtain acceptance as a light comedian.

The men had some consideration shown them in the souvenir line at the Casino last Friday night. The women had to content themselves with the strains of Indigo, but their escorts smoked long cigars of good flavor—gifts of the management—in the *foyer* between acts. The last nights of Strauss' opera are announced. The Tyrolean (Der Vogelhandler) will be produced on Oct. 12, in conjunction with Mascagni's famous Cavalleria Rusticana. The seats for the first performance will be sold at auction on Friday afternoon.

Mr. Bill Nye's dramatized comic story, The Cadi, is moving many people to laughter at the Union Square. It is whispered that somebody is busy manufacturing a backbone for the piece. Well, if it is invertebrate it is funny—and that is more than can be said for many of the flamboyant variety farces that flaunt themselves on the boards.

Nero has excited considerable interest at the Garden Theatre. Mr. Mansfield always manages to divide critical opinion with his characterizations. He has succeeded in dividing it with a vengeance this time.

Amy Robsart has two weeks to run at Palmer's, that being the duration of Marie Wainwright's engagement. Then we shall have Alabama with us once more.

Mr. Wilkinson's Widows will give place to Thermidor on Monday next at Proctor's. The seats for this enterprising *première* will be put up at auction.

The production of Mr. Harrigan's new play has been postponed for six weeks, owing to the continued demand for Reilly and the 400. Harrigan's Theatre does not suffer in business much as its rivals from the high temperature.

This is Wing's last week at the Broadway. Next week Francis Wilson will re-seat The Merry Monarch on his Throne, while the eminent regent Hopper will seek triumphs in other realms.

The Lilliputians still delight the patrons of the Thalia with The Pupil of Magic. Candy is in preparation.

Roland Reed will perform The Club Friend for one week more at the Star. On Saturday morning at 10:30 a professional matinee will be given. The players are not fond of early rising, as a rule, but this event will pull them out of bed.

Jane's tooth performance will be celebrated at Hoyt's Madison Square to-night (Tuesday). Souvenirs.

Niobe has taken a firm hold on the public fancy, and the Bijou is getting a large share of the patronage.

The New Park has held many tickled playgoers during the engagement of Boys and Girls. Next week another Rich and Harris attraction, Tuxedo, will occupy the Park stage.

Visitors to Doris' Eighth Avenue Museum this week are promised a faithful picture of Heaven and a foretaste of Hell. It is Professor Beaumont's fine panorama of Milton's immortal poem, "Paradise Lost." It is said to be weirdly attractive in its realistic effects. Another strong attraction is a troupe of female athletes.

MATTERS OF FACT.

John Dohany, manager of Dohany's Opera House, at Council Bluffs, Ia., is still booking attractions for this season. He has several good dates open.

The Pilot Opera House, Rolling Fork, Miss., is a new house, and seats 450. Manager S. W. Langford has some open dates for two or three night stands.

Al. G. Field and Company's Minstrels when traveling occupy their own train of palace cars. Their business this season has been very large.

Mrs. H. W. Cotter, who is known to many professionals, has opened a theatrical boarding house in Philadelphia, where they will be comfortably cared for.

The Frost-Fanshawe company wants a character old man and comedian for repertoire. Address as per route.

The Goble House, Meadville, Pa., is a favorite stopping place for professionals when playing that town. A. H. Steele is the popular owner and host.

Somerset Hall, at Somerville, N. J., has been renovated during the Summer and is now resplendent in fresh and bright tints. This house draws people from Raritan also, making a population of 6,500 to cater to.

W. A. Baker is the proprietor and manager of the Phœnix Hotel, just completed at Meadville, Pa. The hotel is only one minute's walk from the Academy of Music, making it very convenient for professionals.

The managers of Hazle Hall, Hazleton, Pa., desire an attraction of the W. J. Scanlan order to open their new house on any date from Oct. 6 to 18.

The Eaves Costume company have enlarged their stock and their store, and with increased facilities can supply new costumes with despatch, and will rent costumes for any new production.

Grace Golden will appear in Cavalleria Rusticana, at the Casino, as Lola.

Doré Davidson and Ramie Austen are at liberty.

Cora Tanner appears in her new play, Will She Divorce Him? at Hammerstein's Opera House this week. It is announced as the most successful play that this popular star has appeared in.

A new musical organization, known as the Kitty Marcellus Opera Comique company, is to tour under the management of Charles G. Amsden. Their repertoire will consist of several light operas.

Perkins D. Fisher, manager of Cold Day company, reports business excellent in spite of the hot weather.

A property man is wanted at the Criterion Theatre, Brooklyn.

His Noble, the Baron, has met with great success through the State of Maine, and return dates will be played in many places.

Agnes Roselle-Knott is successfully playing the part of Diane in Paul Kauvar, formerly played by Lizzie Rochelle.

John G. Wilson warns all persons from using a play called A Royal Divorce, as it is a plagiarism from one of his plays.

Lizzie Derious Daly, formerly of Daly's Vacation company, has been secured by Manager C. A. Shaw, of Boston, to play the part of Little Muggs in one of the Muggs' Landing companies he is now organizing. Miss Daly is unquestionably one of the best singing and dancing soubrettes in the country, and will no doubt make an emphatic success of the part in which she is to be starred.

HENRIETTA LANIER denies the report, noted elsewhere in this issue, that she is engaged to be married to Colonel N. Alfriend.

THE ACTORS' FUND FAIR.

IT WILL BE HELD IN MAY AT THE MADISON SQUARE GARDEN—AN OUTLINE OF THE PLANS FOR THE GREATEST BAZAAR IN THE HISTORY OF NEW YORK—THE VAST PHILANTHROPIC SCHEME OF THE FUND TRUSTEES AND METROPOLITAN MANAGERS ENDORSED BY SCORES OF WELL-KNOWN PROFESSIONALS—VIEWS OF PRESIDENT PALMER.

A great public fair for the benefit of the Actors' Fund will be held in New York next Spring.

It will open in May and will last for one week.

The great Madison Square Amphitheatre will be the *locale* of this immense bazaar. It will be transformed into a scene of remarkable beauty and animation.

A. B. De Frece, who has guided numberless fairs to success, will organize and direct this one, and he says that it will be his aim to eclipse all previous achievements. The officers and trustees of the Fund and the managers of New York and vicinity have pledged their utmost exertions to attain that end, and they expect to have the hearty co-operation of resident and traveling managers, and actors and actresses generally.

To form an idea of the magnitude of the fair it will be necessary to speak only of some of the proposed features. There will be elaborate booths for every theatre represented, each in charge of its own manager and committee, with a large force of professionals to assist in selling the attractive articles that will tempt purchasers.

There will be voting contests for the most popular actor, actress, manager, etc., with handsome prizes for the fortunate winners.

There will be "chances," auctions, exhibitions of rare and interesting theatrical portraits and relics. There will be a journal of the fair. There will be a miniature theatre in which the leading stars and companies will give daily afternoon and evening performances with special bills.

In the afternoons, those whose duties demand their presence at the theatre at night will fill the booths, in the evenings those that are not engaged (and there will be many in May) will take their places.

The fair will close on Sunday night with a great sacred concert, in which the combined grand orchestras of New York and a chorus of 1,000 voices from the singing societies will take part.

The foregoing details will give a slight idea of the scope of this mammoth undertaking, which, it is confidently believed, will enable the Actors' Fund to add to its treasury a sum that will insure its ability to meet all requirements for a long time to come.

In order to obtain from headquarters reliable news of the progress being made, a MIRROR reporter called on the President of the Fund yesterday. Mr. Palmer willingly consented to be interviewed.

"I shall be glad to have the profession here and throughout the country know just what is being done," said he, "and I am pleased to hear that THE MIRROR endorses the idea and will lend its aid in securing for us the co-operation of the members of the profession.

"The history of the project may be related in a few words. The idea of a fair was suggested several years ago. We knew that such fairs had been held for theatrical charitable institutions in London, and we believed that here one would be an enormous pecuniary success.

"The Trustees of the Fund met the managers of the New York and Brooklyn theatres at the Fund rooms last Tuesday to discuss the advisability of holding the fair the coming Winter. All were in favor of the plan, but the date first suggested—the second week in December—was thought to be too early, and also likely to injure the business of the theatres. However, it was decided that the fair was eminently desirable and entirely practicable, and a committee was appointed to confer, and to recommend to the managers at a subsequent meeting the most eligible and favorable date.

"We have secured the invaluable services of Mr. De Frece, who is a great organizer and promoter of charitable affairs of this description, and he is entering into the preliminaries with heart and soul.

"The discussion of the desirability of inviting the ladies of the profession to take part in the fair has been confined to the newspapers. At the managers' meeting Colonel Sinn, of Brooklyn, adverted to that question, but it was passed by and really created no more argument than several other haphazard questions that were asked during the meeting.

"In so far as the co-operation of the ladies of the stage is concerned, I, for one, am frank to confess that without it I should have nothing to do with the fair—indeed, the fair would be an impossibility. These are the views of all the managers of this city, I believe.

"Judging from the readiness with which the press has taken up the suggestion, and the lively interest that is shown by managers and actors alike in it, I believe that the preparations are well-timed.

"How much do I think the Fair will net the Fund? Well, it is impossible to form an estimate, but I shall not be surprised if we turn in $100,000. We shall work with a large sum in view, at any rate.

"The friendly rivalry of the theatres will lead to the building of handsomer booths than were ever before seen at a New York fair. I shall strive to make the booth of Palmer's Theatre the finest in the Garden, and I know that to succeed it will be necessary to surpass a similar determination in the mind of every other manager concerned. I shall set my scenic artists, carpenters and property men at work on it weeks beforehand.

"Finally, you may say that the organizers of the fair will leave no stone unturned to make the affair and the substantial returns from it memorable."

Reporters for THE MIRROR made a tour of the principal theatres and scoured the town generally Saturday and yesterday to get at the real sentiments of the profession respecting the fair. These are sufficiently indicated by the series of brief interviews that follows.

FREDERICK PAULDING: "If THE MIRROR endorses the fair, I endorse it. THE MIRROR's endorsement is a guarantee that it is for the benefit of the profession. I would suggest, though, that the organizers and helpers of the fair be solely members of the profession."

W. M. DUNSEVY: "The fair is a gigantic undertaking, but it can be carried out successfully I think. If so large a sum as $150,000 is required, would it not be better to have it last two weeks instead of one? In order to make that sum within a week, $25,000 a day would have to be cleared, and that is a great deal of money. At the Brooklyn Handicap $17,000 has been taken in a day, but you must remember that such an occasion in horse racing only comes a few times during the season. Such cities as Boston, Chicago, and Philadelphia should each have a booth to represent them. I am speaking with the understanding that the fair will be held in May. There would then be many actors in town, and the booths of the various cities could be well represented and taken care of."

FRANK W. SANGER: "I am very much in favor of the proposed fair. In order to make it a success, it is essential to have the co-operation of the ladies in the profession. As I am a member of the Fair Committee, I don't care to give an opinion as to the time and place yet. The committee's opinion will be ultimately unanimous. It would be bad form for me to speak before it meets. A. B. De Frece, who is to take charge of the affair, is an expert. He has never made a failure in that line. The fact that he will be at the helm is a guarantee of success."

WILLIAM H. MORTON: "It will be a glorious and prosperous undertaking. A. B. De Frece guarantees that the Fund will make $20,000. So the word failure is scratched from the start."

JULIAN MAGNUS: "The undertaking is a laudable one. Personally, I would rather see a number of benefits given at, say, twelve theatres on one date."

BEN TEAL: "May is the best month in the year for the Actors' Fund Fair. I would not approve of having it in December, for it would hurt the business of the New York theatres. But in May it would be different. To be sure, it is then that people are beginning to depart for the country and Europe, but early in the month there will be plenty of people in town, including Southerners, who come North about then. One week, it seems to me, would be long enough for it to continue. It would not be a bad plan to have it begin on a Saturday, and so derive the benefit of comment in the Sunday papers for the coming week."

M. W. HANLEY: "The fair will be a fine thing. It should be in May, as there will be more professionals—and especially do we want the ladies—in the city. I have spoken to Annie Yeamans about it, and she will take a great interest in it. She and 'Maggie Murphy' and the Tough Girl will no doubt be delighted to take charge of the booth bearing the name of Harrigan's—although the tough girl will not appear in her stage guise. Mrs. Harrigan and Hattie Moore will also be glad to superintend the booth. It will require more energy to make the fair a success than it would to make a church or hospital fair a success, for people are always more willing to give to the church and hospital than to any other institution. The fair for the Actors' Fund is for a most charitable object, however—sick professionals, and as our profession has done a great deal in the way of benefits for other sufferers, I do not doubt that it will get liberal support from all."

ROLAND REED: "I endorse the idea heartily. The actor too seldom gets anything substantial out of the public in the way of charity. This should be a good opportunity for the public to show what it will do for the Fund."

JENNIE GOLDTHWAITE: "It is a capital idea, and I see no objection to actresses presiding at the booths. The American dude is not so 'fresh' as he is reported to be and we should be no more liable to annoyance than are society women."

MINNIE DUPREE: "I hav'n't heard about the scheme before, but I think it would be jolly. I should love to take part in it."

LIZZIE HUDSON COLLIER: "I saw Miss Wainwright's objection and do not agree with her. It lies entirely with the actress how she is treated by the public. If she behaves like a lady she is treated like a lady. I think the idea both novel and good."

THOMAS Q. SEABROOKE: "I have not thought much about it, but the idea commends itself to me hugely. Anything that is going to help the Fund has my sympathy. Put me down as a hearty endorser. I shall be glad to see our girls in the booths."

ARCHIBALD C. GUNTER: "Don't know anything about it. Take no interest in it."

JAMES T. MAGUIRE: "Too busy to talk now. Can't see you for an hour. Miss Morris? See Mr. Price."

EDWIN H. PRICE: "I don't know anything about it. I have nothing to say. Can you see Miss Morris? No, you can't."

DE WOLF HOPPER: "I do not think it is calculated to do the profession much good. I know it is for a good object, and I would do all in my power to help the Fund, but I don't like this 'monkey out of the cage' business. I think it is derogatory to the dignity of the profession. I'm not going to play ball any more. Lots of people play better than I do, and if the public goes to see me it is because I'm De Wolf Hopper. Mind you, I don't for a minute think that the ladies in the profession would take the matter up from any but the noblest of motives, but I don't think they stop to consider to what extent they may lower their dignity by so doing. The public won't be paying to see the fair, but to see them, and that's what I don't like."

PERCY HASWELL: "I am sure every actress will be glad to lend her services as far as lies in her power. I see no objection to our taking part at the fair. I do not see why we should not do so when other women are doing it every day."

B. D. STEVENS: "If there are no actors in the booths the thing will be a failure. But it is absurd to think of having it in the evening as well as in the afternoon. It would do the theatres harm. I know I would allow no member of my company to assist in it to the prejudice of brother managers."

MRS. DION BOUCICAULT: "Put me down as heartily endorsing the fair for the Actors' Fund."

GEORGE DREW BARRYMORE: "A *Herald* man came to me last night about the fair when I was as busy as I could be. He sent in his card and I scratched something or other on it. But what's it all about? A fair for the Actors' Fund? Will I take charge of a booth? Why, yes, but would I attract? I can't promise to be there in the morning for I never get up until, oh, so late! But in the afternoon and evening I will be there, if I am wanted, and I will just sell, sell all the time. That is unless Charles Frohman says 'not the same.' I might go as Cordelia and continue to say 'here are my jewels,' and if the dudes come dangerously near, why not build a fence?"

EMMA V. SHERIDAN: "If I am wanted in any way I shall respond. The idea is a fine one, and it should prosper as it deserves."

MATTIE FERGUSON: "What can a little Irish soubrette do for a big Fair? You think I might be wanted to help? Then I will. I'll put my shoulder to the wheel all I can."

D. H. HARKINS: "I am a member of the Actors' Fund, and anything that is conducive to its prosperity has my earnest wish for success. If the Fair is in May, as I hear it may be, I shall not be in the city, but anything and everything that I can do for the cause I shall do gladly. I have never been to fairs, as the theatre has taken up my nights, and I don't know the first thing about them, but if the management is in competent hands, then all should go well."

HENRY E. DIXEY: "If a fair is given at the Madison Square Garden for the benefit of the Actors' Fund I shall have nothing to do with it. The actresses at the booths would be simply on exhibition, and it would be simply a matter of robbing the public. I don't believe in having the profession come in contact with the public. I have always been willing to appear in theatrical benefits for the Actors' Fund, however, and always shall be willing."

EMILY BANKER: "I think it would be great fun and do no end of good, too. Why, yes, I'll help sell things at a booth. Mrs. Barrymore and I might have a booth together."

J. W. MORRISSEY: "There are tremendous possibilities in the fair. Many schemes can be devised to make money. I suggest that the society ladies take charge of the booths during the day and the actresses take charge at night. Singers from the Metropolitan Opera House or from T. Henry French's Opera company could sing late in the evening, and P. S. Gilmore, Seidl, and other bandmasters, would be willing, I am confident, to have their bands play for a while. I shall be willing to do anything within reason for the fair."

MRS. E. L. FERNANDEZ: "I will give my support to the fair for the Actors' Fund. I would undertake to superintend a children's booth and have all my protégés behind it. I would like to be "the old woman that lived in a shoe," and have the children about me with good things to sell. The women in the profession will be required in large numbers to lend their aid. I do not see why the society people and the profession can't mix in it. In Berlin and England the society ladies and actresses come together in charitable affairs, and American actresses are certainly as creditable to the profession as their foreign sisters."

S. P. NORMAN, of Marks and Norman: "The Fund wants money. It has come under my personal observation that it has done a great deal of good to people in distress. Therefore, if the Fund proposes to give a fair to make money every man and woman in the profession should go out of his way to aid it."

DANIEL FROHMAN: "I shall do everything in my power to further the interests of the Actors' Fund. Mr. Sothern and Virginia Harned are thoroughly in sympathy with the scheme. They have appeared at many benefits, and will be glad to aid."

It is seldom that so many professionals are virtually of one mind on the inception of a new idea. The opinions our reporters have gleaned show conclusively, however, that the fair will receive the earnest support and the personal assistance of every man and woman that takes an unselfish interest in the welfare of the stage.

We shall be pleased to learn how the project strikes the army of actors, actresses, and managers who are touring the country at present, and whose views THE MIRROR has been unable to get for this issue.

And we know that the promoters of the fair will be happy to receive as many useful suggestions and ideas as they choose to offer. In this way they can begin co-operating at once. We shall be glad to hear from our professional readers.

DYEING AND CLEANING.

Costumes cleaned and renovated. Special rates to the profession. Orders by express promptly attended to. Goods forwarded. Discount on company work. *Lord's Dyeing and Cleaning Office*, 23 East Fifteenth Street, between Broadway and Fifth Avenue.

PROFESSIONAL DOINGS.

HARRY W. WELCH has left Richard Golden's Jed Prouty company.

THE Work and Wages company will reopen its season on Oct. 3.

LOTA BLOOR has left Hallen and Hart and has joined The Devil's Editor company.

JACK MCAULIFFE, the pugilist, joins Hyde's Specialty company in the West this week.

IT is said on Broadway that the Mr. Macaroni company is in trouble.

CHARLES COGHLAN left town yesterday to join The Runaway Wife company at St. Louis.

THERE are stories afloat respecting arrearages of salary and other trouble in A. Wolf's Wedding company. There are also denials of those stories current, sent forth by the management.

J. W. CAMPBELL has been engaged as press agent of the Emerson Minstrels.

SADIE SCANLAN is said to have made a big hit in New England. Her manager says she is the most successful star for the time she has been before the public that he ever knew.

THE Wang company attended the performance of The Cadi at the Union Square Theatre last Wednesday afternoon. The Cadi company was presented with a magnificent flower piece by De Wolf Hopper's flock.

DORE DAVIDSON, At liberty. 301 W. 14th Street.

H. GRATTAN DONNELLY, the playwright, has been in town for a week, superintending rehearsals of his new play, The American Girl.

IT is announced by Mr. Frohman as a positive fact that Mr. and Mrs. Kendal will not return to this country to play after their coming tour. It is to be a genuine farewell tour.

THE new Alvin Theatre, of Pittsburg, Pa., was opened last Monday week by Pauline Hall and her opera company in La Belle Helene.

TYLER ANDERSON opened in A Little Busybody at Mattewan, N. Y., last week. The piece and the star are reported to have met with much favor. The Mirror Quartette and John G. Brennan made hits.

THE American Girl company, which opens season at Albany, N. Y., on Oct. 1, is composed of the following actors: William H. Taylor, Pope Cook, Frank Bell, James Peneiro, Robert B. Holland, J. H. Conningham, Lillian Rowley, Annie Deland, Florence Bayard, Clara Canary, Margaret Wald, Roy Rowley, and Bessie Rowley. H. B. Mahn is manager, and Puree Jarvis advance agent.

PEARL EYTINGE's tour in Vivien closed suddenly on Saturday, at Meadville, Pa. The company did not get salaries. They have all returned to New York, including the star.

Ramie Austen. At liberty. 301 W. 14th Street.

CHARLES ALLISON, who has been ill for the past two weeks, is convalescent and about again.

R. VON WEDEL, the tenor, has been sent to Florida for his health by the Actors' Fund. Mr. von Wedel was a member of Hill's Ship Ahoy company.

CHARLES CALLAHAN is to manage Lizzie E ans this season, after all.

BEATRICE TIFFANY has been discharged from Grimes' Cellar Door company. The ocality of the dismissal was Scranton, Pa.

IT is reported that John Chase, the manager, has become insane, and is now an inmate of the Northampton, Mass., Insane Asylum. Mr. Chase is the brother of Arthur B. Chase.

THE Seymour Opera House, at Mount Morris, N. Y., opened its season on Sept. 22 with Hand of Fate. Irene Kent will follow on Oct. 5, and A Gay Deception on Oct. 13. Garrington and company, of Buffalo, have painted a new advertising curtain for the house.

MAUDE GRANGER's new play Gabrielle, was produced by that star on Sept. 22 at Johnstown, Pa. The reports concerning it are favorable. Miss Granger will take it as far as San Francisco.

HARRY MILLS has resigned from the Conreid Opera company.

IT is possible that a new theatre will be built in Buffalo. A proposal has been made to the Meech Brothers, of the Buffalo Academy of Music, to manage it, but they have not yet decided to accept.

DANIEL FROHMAN to a MIRROR reporter: "The Lyceum company closed its Chicago engagement on Saturday. Their next engagement is at the Broad Street Theatre, Philadelphia. Mr. Sothern's engagement has been prolonged a week, to Nov. 14.

BESSIE FAIRCLAIRN has closed a successful season of thirty-six weeks with Miller Brothers' Kajanka company. She was obliged to resign her position on account of her mother's severe illness.

MARCUS MAYER to a MIRROR reporter: "Fanny Davenport has acted a week at St. Louis. The receipts were $9,700. The heat was simply awful, ninety-four degrees one night not on the stage, but out in the alley."

THE opening of the new Columbia Theatre, Boston, has been postponed. Next Monday is the time now fixed.

GERALD F. COVENTRY, recently with David Henderson and W. J. Gilmore, was engaged on Monday as stage manager by Richard Mansfield. Mr. Coventry will take charge of Mr. Mansfield's stage on Oct. 5.

AMONG the audience that saw Robin Hood at the Standard, last night, were Mrs. Paran Stevens, Agnes Huntington, Joe Mora, Helen Lamont, Composer De Koven, and Librettist Harry B. Smith.

MANAGER G. W. PECK telegraphed from Philadelphia, last night, that Fanny Rice opened to an immense house at the Walnut Street Theatre in A Jolly Surprise. The bright little star seems to have taken the out-of-town public by capture.

THE NEW YORK
DRAMATIC MIRROR.
THE ORGAN OF THE LEGITIMATE THEATRICAL PROFESSION.
1432 BROADWAY, COR. FORTIETH STREET
HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line.
Professional cards, $1 per line for three months.
Two-line (display) professional cards, $3 for three months; $5 for six months; $8 for one year.
Managers' Directory cards, $1 per line for three months.
Reading notices (marked "") 50 cents per line.*
Advertisements received until Monday evening.
Terms cash. Rate-cards and other particulars mailed on application.

SUBSCRIPTION.

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.
Foreign subscription, $5 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, 25 Charing Cross, and at American Newspaper Agency, 15 King William Street. In Paris, at the Grand Hotel Kiosques and at Brentano's, 17 Avenue de l'Opera.
Advertisements and Subscriptions received at the Paris office of The Mirror, 22 Rue de Rennes.
The Trade supplied by all News Companies.
Remittances should be made by cheque, post office or express money order, postal note or registered letter, payable to The New York Dramatic Mirror.
The Editor cannot undertake to return unsolicited manuscript.
Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - OCTOBER 3, 1891

"" The Mirror has the Largest Dramatic Circulation in America.*

CURRENT AMUSEMENTS.

BIJOU THEATRE—Nero, 8:15 P. M.
BROADWAY THEATRE—Wang, 8 P. M.
CASINO—Erminie, 8:15 P. M.
FOURTEENTH ST. THEATRE—Mahogany, 8 P. M.
GARDEN THEATRE—Richard Mansfield, 8:30 P. M.
GRAND OPERA HOUSE—Trilby and Wang, 8 P. M.
HERRMANN'S THEATRE—The Solicitor, 8:30 P. M.
HARRIGAN'S THEATRE—Reilly and The 400, 8 P. M.
JACOBS' THEATRE—True Irish Hearts, 8 P. M.
KOSTER AND BIAL'S—Variety and Burlesque.
LYCEUM THEATRE—The Dancing Girl, 8:15 P. M.
MADISON SQUARE THEATRE—Jane, 8:30 P. M.
PROCTOR'S—Mr. Wilkinson's Widows, 8 P. M.
PEOPLE'S—Poil Kadar, 8 P. M.
PALMER'S THEATRE—Marie Wainwright, 8:15 P. M.
STAR THEATRE—The Old Homestead, 8 P. M.
STANDARD THEATRE—Robin Hood, 8 P. M.
THALIA THEATRE—The Delusions, 8 P. M.
TONY PASTOR'S—Variety, 8 P. M.
UNION SQUARE THEATRE—The Cadi, 8 P. M.
DORIS'S EIGHTH AVENUE MUSEUM.

NOTICE.

From the San Francisco Argonaut.

The *Dramatic N**** prints weekly, at the head of its editorial page, an announcement to this effect: "The *Dramatic N**** will not receive advertisements from the agency of George P. Rowell & Co." This is naturally calculated to excite intense surprise in the mind of the reader, for the average dramatic paper will not refuse an advertisement from anywhere about anything. The explanation of this peculiar paragraph is probably as follows: George P. Rowell & Co. have just issued their newspaper directory for 1891. In it the circulation of the two dramatic papers of New York city is thus set down: DRAMATIC MIRROR, over twenty thousand," "*Dramatic N****, over five thousand."

SPECIAL ANNOUNCEMENT.

FOR the convenience of advertisers, our office will hereafter be open on Monday evenings. Advertising copy will be received until 10:30 P. M.

It is believed that this arrangement will meet the requirements of many managers whose business announcements are delayed from any cause.

Advertisements from out-of town can be sent by telegraph, with the assurance that they will be "displayed" to the advertiser's satisfaction.

THE STOCK COMPANY.

SUGGESTED by our reference recently to the so-called stock companies that are touring the leading cities this season, a correspondent puts the question, "What is a stock company?" and requests an answer.

A stock company is a permanent organization of actors, having a local habitation and a name. The actors are on an equality, in that all are subject to the discipline and direction of the management, and that none is starred. The organization is complete, actors being engaged for every distinct and necessary line of business. Its artistic resources are such that any play can be cast effectively without going outside its own ranks. It has a repertoire of plays in which it has stood the test of comparison with other companies of the same class. It is familiar with the traditions of the stage. Its performances are marked by finish, unity of purpose, and the subjection of the individual to the ensemble.

The foregoing description defines the stock company in its strictest and highest sense. The exigencies of modern management, the inroads of commercial ideas and the overwhelming competition of the star and combination system, have stripped the stock company of many of its distinctive characteristics, or have caused modifications and innovations to be made to an extent that has deprived us of any stock companies that conform to the exact meaning of the term.

The touring organizations, to which we alluded in a late number, are simply carefully selected combinations, possessing several—but not all—of the idiosyncrasies of the stock company.

IT DOESN'T WORK.

OUR law of copyright, as now amended, is undoubtedly an improvement on the original statute, since in its international bearings it recognizes the principles of honesty and fair-dealing.

But the law is still far from meeting all necessary requirements. Particularly is it imperfect with reference to protecting authors and owners of plays.

Two additional provisions are urgently demanded. One is to make play-stealing a misdemeanor; the other is to revise the functions of the copyright department so that it will be not merely an office of entry, but also an institution authorized to issue authoritative certificates of copyright.

Under the existing law it is practically impossible to put an end to the crime of play-pirating. Actions for damages against the thieves are usually a waste of time and money. The pirate gangs laugh at injunctions because their territory is broad, and they know that the men whose property they steal will not follow them with legal proceedings from the jurisdiction of one court into the jurisdictions of a score of other courts.

A lifetime and the wealth of a Crœsus would scarcely suffice to close up one pirate company if it chose to move from State to State. The order of a United States Court in one district, be it remembered, has no force in another district, and litigation, with every change of base must be begun again.

Nor do actions for damages disturb hardened thieves. As a rule, they are pecuniarily irresponsible, and judgments do not worry them in the least.

The discrimination that makes it a crime to steal a watch but only a private wrong to steal a play, is demoralizing.

Conditions have changed since the days when brain productions were considered to be valueless. We have become civilized sufficiently to recognize a man's property rights in the creations of his genius or his talents. Why do we refuse, then, to give to the creator or the owner of that property the same protection against theft that we grant to his manual products, or to property acquired by purchase?

The State will arrest, try and imprison the man that robs you of your purse; it is the duty of the State, and the commonwealth bears the expenses incurred in the prosecution.

But if the same man robs you of your play, makes it a source of profit to himself, and depreciates its value, you have no legal redress except in a civil suit that will cost you dearly and that will neither punish the thief nor prevent further misappropriation of your property.

The penalty provided by law being ridiculous, inadequate, and inoperative, it follows that the act, in respect to preventing infringements of dramatic copyright, is an utter failure.

Had Congress before amending the old law taken the trouble to inquire into this matter among the classes directly interested, the necessity for a radical revision would have been apparent.

Play-stealing cannot be wiped out until our government makes it a penal offence. Pass a law making it punishable with fine and *imprisonment* and we shall hear no more of a form of piracy that has been rampant in the United States ever since the copyright law was made.

Another thing. When a title of a play is sent to be entered in the office of the Librarian of Congress at Washington, there ought to be a system there whereby the sender will be informed at once whether his title has been used before, and when he receives his certificate it ought to be proof positive of his ownership of that title.

In other words, the same care that is exercised before granting a patent in the Patent Office should be shown in this department.

At present, the Librarian's Office receives titles and issues certificates with blissful prodigality. You can apply for a copyright for the School for Scandal or for Hamlet if you wish, and the deaf, dumb and blind government office will send you your certificate without question.

As a matter of fact, titles are not examined; they are merely placed among the records.

The certificate of entry issued may serve to show priority if disputes arise; but, on the other hand, the holder may remain, and frequently does remain, in blissful ignorance of his rights or lack of rights in the premises until on the eve of his production, or after it, some one that has also complied with the law, rises up and shows a certificate of some work with a similar name that antedates his own. Hence much tribulation and frequent litigation of a vexatious and acrimonious description.

The man that writes a play and gives it a name ought to be able to get some guarantee from the authorities that he is not trespassing upon the duly recorded rights of another citizen.

He can establish, in the first instance, a bottle label on an impregnable basis, or a pigs in clover puzzle, or a piece of theatric mechanism—but not a play-title.

It is a poor rule that does not work both ways. Dramatists and managers have been subjected to loss incalculable because of the glaring defects in our copyright law, which, so far as they are concerned, fails to accomplish what it was meant to accomplish.

PERSONAL.

HAWLEY.—Georgie Hawley has left The Black Thorn company.

DAVIDSON.—Pauline Davidson has been engaged for Miss Eastlake's company.

KENDAL.—Mr. and Mrs. Kendal will arrive on the *Majestic* to-morrow, wind and weather permitting.

PEMBERTON-HICKS.—Mrs. Pemberton-Hicks has returned from Europe and has been engaged by Oscar Hammerstein to sing the part of Lola in Cavalleria Rusticana.

PUERNER.—Charles Puerner, the composer of The Pyramid, has written the music for Beautiful Star, which will be seen before long at Niblo's.

FIELD.—Kate Field rises to remark that "no man can do justice to a fine performance who, tired and sleepy, is obliged to evolve his opinion for the next morning's journal."

MORRIS.—Fritz Morris has gone out for a brief term to look after the business end of A. M. Palmer's Alabama company. He had been with The Men and Women company up to last week.

DITTENHOEFER.—Hon. A. J. Dittenhoefer is on the ocean hitherward bound aboard the *Fuerst Bismarck*. His health is completely reëstablished and he has thoroughly enjoyed his stay in Germany and England.

TENNYSON.—The cable brings the important news that Ada Rehan and Dr. and Mrs. Daly have been visiting Lord Tennyson. The laureate read them a new play—a comedy—and Dr. Daly bought the English and American rights on the spot.

SARGENT.—Harry J. Sargent, described as "a retired Colonel of Federal Volunteers," was the subject of bankrupt proceedings in London recently. Sargent had carried on a theatrical agency and a vaudeville entertainment. Neither was successful. The liabilities were $10,000; the assets *nil*.

COOLEY.—A. W. Cooley, dramatic critic of the Toledo *Blade*, has given up journalism to become Alexander Salvini's press agent.

ALLIGER.—J. H. Alliger has returned from Grand Rapids, Mich., where he managed the amusements at the Altava Beach Hotel. He is resting for a few days in the country.

FIELD.—It is said that R. M. Field is making arrangements for the presentation of Carleton's Ye Earlie Trouble in New York.

ALFRIEND.—The engagement of Colonel Edward M. Alfriend and Henrietta Lander is announced. The ceremony will take place at an early date.

SARDOU.—Victorien Sardou has sent a cablegram to this city, in which he denies that he is writing a play for Dr. Daly's company.

WASHBURNE.—Minnie Washburne made her début with the Carleton Opera company, in Baltimore, last week, in a minor part. A theatreful of friends gave her a hearty greeting.

CLARKE.—There is a Son of the Revolution among the forces of The Still Alarm company. He is Harry Corson Clarke. His father's great-grandfather was Captain John Pitkin, who marched with his company to the relief of Boston in 1775. Later, the same John Pitkin, promoted to a Colonelcy, led his command against Crown Point under General Lyman.

EMMET.—J. K. Emmet writes that the warm spell has not interfered with his business. He has turned people away in the West on nights that were as sweltering as July.

RAMSAY.—Walden Ramsay is going to the Chicago Conservatory this year as instructor in elocution. Mr. Palmer's arrangements were such that had Mr. Ramsay remained in his company he would have been obliged to travel, and he did not feel physically equal to a year on the road. Mr. Palmer gave him a release. "It is an experiment," says Mr. Ramsay, "but I shall do my best." During his long connection with Mr. Palmer's stock companies, Mr. Ramsay has done a good deal of earnest, conscientious work. THE MIRROR wishes him success in his new field of usefulness.

PELL.—Arthur C. Pell has tendered his resignation as musical director of the Jarbeau Comedy company, to take effect on Oct. 10. "My reason for leaving," writes Mr. Pell, "is that I supposed when I accepted the engagement that the company played in the best theatres. After the opening I found that we were booked in what is popularly termed the 'museum circuit,' a class of houses with which I do not care to be identified."

EAMES.—Certain of our contemporaries are excited over the news cabled from Paris, that Emma Eames, the American singer, has received the Academic palm from the hands of the French Government. They would be less enthusiastic if they bore in mind the fact that the decoration of officier d'Académie is about the most common in France and that it is to be found in the button-hole of nearly every pettifogging teacher in the country. Moreover, a decoration is rarely awarded for simple merit in France. It is usually the result of persistent wire-pulling.

WENDELL.—Barrett Wendell, assistant professor of English and lecturer on the Elizabethan drama at Harvard, has had his essays on English composition published by the Scribners.

THOMAS.—Hilda Thomas, after an illness of several weeks, resumed the part of Gabriel in Evangeline at the Arch Street Theatre, Philadelphia, on Monday night of last week. She received a hearty welcome and many floral gifts from her friends.

KAINZ.—Herr Josef Kainz, the German actor who is to be the bright particular star at Amberg's Theatre for a couple of months, arrived from Europe last Saturday. He brought along a vivid account of the way in which he had outwitted Herr Barnay, who tried to keep him at home through the medium of a judgment obtained for a broken contract. Kainz offered to pay the amount due, but Barnay insisted that he should stay and make his monthly payments in person. Then Herr Kainz "skipped" for New York. He will open on Thursday night as Romeo.

SELDEN.—Edgar Selden's opening week, in one-night stands, with Will o' the Wisp, is said to have realized $1,728.05. This is a pretty substantial showing, and Mr. Selden is a happy man just now. He will make several changes in the cast this week.

MILLER.—C. W. Miller, the popular manager, who was formerly with The Spider and the Fly company, is in the city, looking vigorous despite his recent long illness and the assertions of the Minneapolis press that he died in that city last Summer. Mr. Miller will represent Clark Sammis in the management of Miss Eastlake this season.

VIRGINIA HARNED.

The achievements of Virginia Harned, whose portrait appears on our title page, are few and bounded by five years. It was in the Spring of 1887 that George Clarke produced The Corsican Brothers and False Shame. His company toured for a few weeks in New England disastrously. Miss Harned was the leading lady.

For two years after that she acted the part of Lizzie in A Night Off, under the management of Messrs. Bundage and Buford, appearing in the West and South.

In 1887 she was the heroine to the hero of Harry Lacy in The Still Alarm. She did not quite finish the season with that organization, owing to the fact that she became involved in the legal trouble between Messrs. Arthur and Lacy.

Her first New York engagement was to play leading business in Seeley Brown's A Long Lane, at the Fourteenth Street Theatre. The engagement was short, and she was next seen in the comedy part of Florence Fetherley in Louis Aldrich's company presenting The Editor.

About this time Daniel Frohman saw her act, and engaged her as leading lady of E. H. Sothern's company. She appeared with Mr. Sothern in The Maister of Woodbarrow and in the other plays in his repertoire and this season she has originated the part of The Dancing Girl in Henry Arthur Jones' drama of that name.

The part is in reality the star part, and it is said that both Daniel Frohman and Mr. Sothern were induced to present the play in this country especially to equip Miss Harned with a character that would advance her reputation.

Miss Harned's buxom blonde beauty is suited to the part of the brazen Drusilla Ives, who is a mixture of Lena Despard, in As in a Looking-Glass, and Camille.

She moves through the play with an enticing smile, and a voice that one would expect from the creature of the half-world that is portrayed.

Her conception of the part is correct, her execution artistic and true. She has been found fault with for lacking intensity in the tragic episodes, but we do not believe that such a creature as Drusilla Ives is capable of giving vent to a variety of emotion, for she is the daughter of a provincial and poor man, and she has gone wrong, but her nature is not such as to make the auditorium ring with emotional speech.

THE USHER.

The Eden Musée was avowedly established as a place of innocent resort for women, children, and our country cousins. In respect to virgin purity, it was to rank beside the Central Park menagerie and the Brooklyn Bridge.

But the Congress of Crowned Heads and the Chamber of Horrors apparently have ceased to be a source of profound and perennial delight to the Musée's ingenious patrons, for the management have recently manifested a deliberate disposition to treat the public to something "spicy."

Facile descensus Averni. From the gyrating Otero to the suggestive Valti was but a step, although it was a long step.

Ninety-nine per cent. of the good people that saw and heard this middle-aged apostle of Gallic vulgarity last week, did not understand a word of the songs she sang. But they listened smilingly, and applauded with the firm conviction that it was the proper thing to applaud a vocalist who had come all the way from Paris to warble to them.

Had Valti given her selections in English, no decent woman would have remained five minutes within the sound of her voice.

What a difference a foreign language makes—especially when scarcely anybody in the audience understands it!

Valti's *argot* and expertness in the art of *double entendre* are well enough in their place. Their place is the café-chantants of Paris, frequented by denizens of the Quartier Latin and American tourists, all with a foot loose, who wish to come home and smirkingly tell how "wicked" they have been abroad. Their place is not in a resort that owes its success chiefly to the attendance of women, and ye simple country folk.

H. Wayne Ellis thinks that every dramatic author ought to sustain him in his fight for the title of The Witch. He imagines that somehow our copyright law is going to be tested by his case, and that everybody interested in playwriting ought to be "with" him.

The soundness of dramatic copyright is not in question. The only point involved in Mr. Ellis' action against Gustave Frohman is whether the title in dispute belongs to Mr. Ellis or not. If it is his property Mr. Frohman has no right to use it.

I would be willing to wager that The Witch is a title that was recorded long before Mr. Ellis thought of it, and a search of the records of Mr. Spofford's office in the Capitol would probably find that it had been entered there again and again.

That is one of the beautiful features of the Librarian's office. Certificates will be issued without question to any number of people for the same title every hour in the day, and every day in the year.

If Mr. Frohman continues to bill the play whose name has occasioned this fuss, as he did last week in Philadelphia, he will avoid trouble. Marguerite, the Witch, was the way it was announced to the Quaker City people.

Last Friday the *Herald* discovered that George H. Jessop had fallen heir to an estate in Ireland.

Last year THE MIRROR noted the dramatist's good fortune.

Moral. When dramatic news is scarce search our back numbers.

Although the recommendation of the supply committee of the Reading, Pa., School Board to substitute the reading of Shakespeare for the Bible in the public schools was rejected, the matter has awakened considerable discussion.

Viewed from almost every standpoint, the innovation is desirable.

The objections to the Bible in public schools are well known. Parents, of other faiths and creeds, resent the inculcation of religious ideas in the school-room which are antipathic to those taught to their children at home. The Bible, they say, belongs to the church, the Sunday School, and the domestic circle. It has no place in the educational establishments which are supported by all the people, for the benefit of all the people.

The genius of Shakespeare is divine. It is universally acknowledged. What better preparation for the day's studies can be imagined than the reading of an exalted passage from his works?

A selection from the histories would interest and stimulate the young mind far more deeply and healthfully than the Old Testament stories of the hardened patriarchs, teeming with murder, treachery, and lust.

While Shakespeare in the schools will be an improvement, many moons must pass before it is adopted, for nothing is harder to remove than prejudice, because nothing is more tenacious, unreasonable and baffling.

Mr. George Moore, who has been sat upon by the Lord Chamberlain and foiled in his attempts to become a British dramatic critic, is burdened with the feeling that in some mysterious manner the dramatic profession is responsible for all his vexations.

Being a soured, vengeful sort of person, Mr. George Moore has lost no opportunity to express his warped opinions of the modern stage and everybody connected with it—in a style both "frequent and free."

Having already paid his respects to actors, or "mummers" as he persists in calling them, in a late number of the *Pall Mall Gazette* he launches a diatribe against dramatic critics in particular.

Mr. Moore begins his screed with the remark that "Like a waiter, the equipment of a dramatic critic is a suit of dress-clothes." And then he goes on to describe the critic as a species of pimp, who fastens on actors and actresses, accepts their favors, writes cheap eulogies of their mediocre acting in repayment, and maintains underground communication with the manager's office.

Of course this picture is the mere invention of Mr. Moore's disgruntled nature and unhealthy imagination.

The London critics are as earnest, as honest and as capable a body of men as their New York brethren. There are two or three black sheep among them, to be sure, as there are two or three black sheep among our critics; but the black sheep are without influence and are excluded from fellowship with their colleagues in both capitals.

Now, in Mr. Moore's beloved Paris—where he learned to pose and where he cultivated the art of securing notoriety by means of his monkey-like powers of imitation—venality and "influence" are potent factors in dramatic criticism. Cheque-books and feminine wiles habitually sway the attitude of several of the leading writers.

If the self-appointed critic's critic would command respectful attention, let him expose the secrets of French journalism, of which he may know something, and cease romancing about London's dramatic reviewers, of whom he too evidently knows nothing.

Mr. Moore's brief career in literature goes to show that he discovered at the outset that the easiest way to attract the notice of the mob of readers was to denounce everybody that the intelligence and appreciation of the world has crowned with laurels. It is only a variation of the trite legal device. When your defence is weak abuse the plaintiff's attorney.

Every actress who will be in town next May is filled with hearty zeal and lively anticipation, and every actress who will not be in town then is bewailing her sad fate.

Of course these conflicting emotions are due to the great Actors' Fund Fair in which the profession is going to co-operate with all its might and main.

One or two of the dailies, pursuing their customary plan of extracting the "spice" from every theatrical story and ignoring the really salient materials composing it, have feebly endeavored to work up some sort of sensational opposition to the Fair among the women of the profession on the theory that actresses ought not to place themselves in personal contact with the public in the interests of sweet charity, for fear of the horribly wicked dude.

That bugaboo fell flat. But two actresses were found who cared to be quoted as saying that actresses were not a class to command the same respect as other women. And those two actresses probably knew nothing of the details of the Fair project.

The same newspapers that exploited this minor phase of the matter have committed more outrages on the women of the stage than all the silly dudes that ever longed to spend their patrimony on flowers, bon-bons, boxes, cabs and *petits soupers*.

In point of fact, outside of the columns of the newspapers in question, the subject of the propriety of actresses participating in the Fair has not monopolized much time or thought.

At all events, the eager promises of personal aid and sympathy given by the various professionals whom THE MIRROR has interviewed this week, settle that matter for once and all.

I venture to predict that the Actors' Fund Fair will be the most profitable and creditable fair ever held in this city.

It will give all professionals a chance to do something practical for the support of their unfortunate comrades; it will be a revelation to the public of the fertile resources of our managers and actors in the line of charitable enterprise; it will strengthen the relations between the stage and society, and last and best of all it will vastly increase the benevolent powers of the Fund.

Success to it!

The complaints of bad business in New England do not signify that that section of the country is suffering from hard times.

The New Englanders are prosperous enough. The trouble is that their territory is overcrowded with companies.

I am told that many of the smaller towns are having five and six different companies a week. The consequence is that the seven or eight hundred dollars that each of these towns can afford to spend on theatricals every week, is divided into fifths and sixths, instead of into halves, as it ought to be.

Two companies a week are all that the average one-night stand will support liberally.

In the present circumstances the traveling attractions suffer in New England. It doesn't make much difference in the share of the local manager how many companies he plays.

The theatre managers are almost entirely to blame for this state of affairs. They may not feel the consequences this season, but their circuit will have a "black eye" next year, and good bookings will be hard to make.

Receipts have been bad in New York the past ten days, and, indeed, there has been a drop all along the line wherever unseasonable, warm weather has been experienced.

There is no reason to be discouraged on this account. It is merely a circumstance to which managers are always liable.

There is every indication that the season will be more profitable than we have known in several years. The present temporary depression will be followed by a boom when good theatregoing weather sets in.

A pet dog belonging to a member of the profession who lives uptown near the Park, went mad yesterday morning. He dashed around the rear yard of the premises, foaming at the mouth.

Only his mistress and a servant girl were in the house. The latter was sent out to find a policeman to put the poor brute out of his misery and to prevent his doing harm.

The girl searched the streets for an officer within a radius of five blocks, but—as usual—none was visible. Then she went to the Sixty-seventh Street police station.

The sergeant on duty there was gruff and surly, as sergeants usually are when they are not holding their hats in their hands down at headquarters.

"Why can't people kill their dogs themselves," he grunted, "without bothering us?"

When it was explained that there were only women there to do it, he proceeded to catechise the girl as to the nature of the dog's trouble, the probability of there being really nothing the matter with him, and so forth, until she finally turned to leave.

When she had walked a block she looked back and saw a policeman following her.

He was a burly fellow, of the *genus* "Turk," and he appeared to be carrying the remnants of a good-sized load, picked up during frequent calls at the side door.

Arrived at the house, the policeman drew his revolver and sallied forth into the backyard. The dog had wedged himself into a fence opening from which he could not extricate himself, and was moaning piteously.

The representative of The Finest cocked his revolver and took aim. He was not more than three feet distant and he hit the dog—for a wonder—but the ball did not kill.

Five separate times he sent a bullet into the quivering flesh of the poor, howling brute, inflicting pain, but not bringing death.

Then he said he would walk back to the station-house, fill his revolver again and return for some more target-practice.

Half-an-hour later he came back with some fresh cartridges, but meantime a humane carpenter, working on a building nearby, had put an end to the creature's agonies with a well-directed blow of his hammer.

I repeat this episode as it was related to me by the dog's mistress, simply because it furnishes another striking evidence of the sodden, blundering brutality of a certain class of policemen that flourish in this town under boss rule.

A PLEASANT GATHERING.

There was a clambake for theatrical folk at Mary Fiske's old home on Friday. Aunt Louisa Eldridge was there, as were Annie Wood, whose "I'm the co-o-o-k" in Mr. Wilkinson's Widows has made the town roar; little Kate Bartlett, looking younger and prettier than in the old Wallack days—never mind how many years ago—Mrs. Stoddard, who has as many friends and admirers as her clever sister, Sidney Armstrong, and a host of other bright women. There were some men present, too. But as Aunt Louisa said, "they are only managers, my dear," there is no need to mention them.

Mary Fiske, whose name and memory will ever be cherished by this generation, is better known as "The Giddy Gusher." Her old home lies in the shadow of High Bridge, and there, in the large square rooms she loved so well, she spent her last days, looking out on the clear waters of the Harlem, sending into the world words and thoughts that made many lives brighter and happier. Her old rooms are untouched. There are the old photographs of her friends, pictures of her dogs, little trinkets here and there, each having its story and each awakening memories both merry and tender.

It was in these rooms that a few of us met early Friday afternoon. We had all known Mary Fiske and loved her. There could be no desecration in our touch, for the very air of the place seemed imbued with the cheery hospitality and warm cordiality of our dead friend. We were not at all sad or gloomy; no one ever is when speaking or thinking of "The Giddy Gusher." There was never anything sad about her. Whatever her sorrows were, to her friends and to the world she was always bright, cheerful and happy.

For an hour we sat there chatting. Then we went down into the garden and the world.

Under the trees stood two tables covered with snowy linen and shining glass. The sun, standing low on the horizon, cast long shadows; a faint blue line of smoke rose from the embers that lay glowing on a bed of stone; the droning of a hive of bees made fitting accompaniment to the lazy, hazy afternoon, and above the croakings of frogs and the drowsy sing-song of the crickets, there arose the laughter and merry chatter of women.

Aunt Louisa cast a longing glance at the wire basket filled with clams, chicken, corn and other good things.

"I suppose I'll have another birthday before those things are ready to eat," she groaned.

"Do you still have birthdays?" asked Annie Wood, in amazement. "I haven't had one in ten years."

"Of course. I do. I had mine last week."

"How old were you, Aunt Louisa?" asked a young thing who should have known better.

"Sixteen," replied Mrs. Eldridge.

"It's a wonder Mr. Gerry's society lets her act," chimed in Kate Bartlett.

"It isn't Mr. Gerry's Society that prevents Aunt Louisa from acting," said Mrs. Charles Matthews.

"What is it, then?" asked some one.

"She never knew how," laughed Mrs. Matthews.

At this moment an orchestra, consisting of a banjo, piano and cornet, appeared on the scene and to the strains of "Mary and John," "Comrades" and "Annie Rooney" we talked of old times.

"Did you hear how Aunt Lou and I were put out of a *café* in Paris this Summer?" asked Kate Bartlett.

"We did!" "Spare us!" "You told that story four years ago," echoed on all sides, and Miss Bartlett subsided.

Suddenly the music stopped, there was a wild rush toward the fire. The clam-bake had commenced. The ashes and embers were brushed away, disclosing a bed of stones. These were brushed clean, then washed. As each pail of water was thrown over the stones, a cloud of steam rose hissing in the air. They were hot enough. Then the wire baskets were laid down side by side until the hot rock-bed was covered; then more baskets were placed on top until a pyramid was built. On this were thrown lobsters and crabs. Then a clean white cloth was thrown over the pile, and this was in turn covered with an old sail. Over all was flung a tarpaulin.

"Where is the fire?" asked Annie Wood.

"Why, in the stones, of course," replied Mrs. Matthews. "You see, the heat from the stones opens the clams. The clam juice is turned into steam, which cooks the stuff, and there you are."

"How long will it take?" asked Aunt Louisa, anxiously.

"About an hour. If you can't wait, I'll get you something to eat now," replied Mrs. Matthews, who acted as master of ceremonies.

"No, there's a dear. As they say in The Old Homestead, I could eat a tart, if it wasn't too large," and with a cheerful smile Aunt Louisa started toward the dining-room. About half-an-hour later she appeared on the scene to king tranquil and happy.

At seven o'clock the cover was removed from the bake and the baskets carried to the tables. Everything was cooked to perfection and every one ate as if the day of judgment had come.

In the evening there were music and dancing. At ten o'clock the greater part of the crowd had gone. The moon shone down through the trees on a little group who sat talking quietly, each busy with thoughts of her own, and yet the same thought was uppermost in the minds of all. A kindly thought and a tender, grateful memory of Mary Fiske.

BAYARD VEILLER.

GOSSIP OF THE TOWN.

ARTHUR C. MORELAND has left A High Roller and signed with Blue Jeans.

F. F MACKAY read two poems at the unveiling of the monument erected to the memory of the Forty-second Regiment at Gettysburg.

SAMUEL MAYER, treasurer of the Columbia Theatre, Chicago, is in town on a brief vacation.

BEN TEAL will begin rehearsals of Maggie Mitchell's new play, The Little Maverick, at the Bijou, next Monday.

OVIDE MUSIN, the violinist, will arrive by *La Touraine* on Oct. 3.

BARRY MAXWELL, late of the High Roller, is playing the part of the tramp in A Hole in the Ground.

J. M. HILL and Abbey, Schoeffel and Gran have closed contracts by which Sarah Bernhardt's engagement in New York will be at the Standard Theatre, beginning Nov. 2, and continue for six weeks.

THE Detroit *Journal* has added its voice to the chorus that demands improvement in the quality of theatre orchestras. It quotes in full the remarks of our Detroit correspondent on the subject of the bands in that city.

To any one wishing the services of a thorough and punctual newspaper clipping agency in England, THE MIRROR recommends Durrant's Press Cuttings, 57 Holborn Viaduct, London, E. C. The terms are moderate and the field is thoroughly covered. THE MIRROR has taken Durrant's service for several months past, and is in a position to endorse it thoroughly.

GEORGE EDWARDES, according to cablegrams, does not agree with Marcus Mayer as to the reason Agnes Huntington did not secure Mr. Edwardes' new theatre. The English manager says that the fair singer was unable to furnish adequate security.

THE McCasland Opera House was opened last week at East St. Louis, Ill. J. T. McCasland is the proprietor and manager of the new house, and J. H. Quinn is the business manager.

A. E. RICHARDS' new Bedford Avenue Theatre will be one of the handsomest houses in Brooklyn when completed. It is a brick building with terra cotta adornments. The front is eighty-four feet wide and the lobby sixteen feet deep and thirty-six feet wide. The auditorium is upholstered in salmon and crushed strawberry plush. The seating capacity will be 1,784. The stage will be thirty-five feet deep, seventy feet from floor to gridiron, and eighty-four feet wide. For the artists there are sixteen well-fitted dressing rooms.

J. WESLEY ROSENQUEST and Joseph Arthur are in a happy frame of mind. Said their press agent, Mr. Corbin, at the Bijou, to a MIRROR reporter: "Blue Jeans company No. 1 opened in Boston and played a most prosperous fortnight's engagement, and it has just closed a week's engagement at the Amphion Academy, Brooklyn, to the largest business known at that house for years, the receipts on no night running under a thousand dollars. Blue Jeans company No. 2 has just ended the second week of its season at the Grand, in Indianapolis, and its pecuniary gains have been equally good."

THE NEW YORK
DRAMATIC MIRROR.

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS:

Twenty-five cents per agate line.
Professional cards, $1 per line for three months.
Two-line ("display") professional cards, $3 for three months; $5 for six months; $9 for one year.
Managers' Directory cards, $1 per line for three months.
Reading notices (marked "") 50 cents per line.*
Advertisements received until Monday evening.
Terms cash. Rate-cards and other particulars mailed on application.

SUBSCRIPTION:

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.
Foreign subscription, $5 per annum, postage pre-paid.

The Dramatic Mirror is sold in London at Low's Exchange, 43 Charing Cross, and at American Newspaper Agency, 15 King William Street. In Paris, at the Grand Hotel Kiosques and at Brentano's, 17 Avenue de l'Opera.
Advertisements and Subscriptions received at the Paris office of The Mirror, 43 Rue de Rennes.
The Trade supplied by all News Companies.
Remittances should be made by cheque, post office or express money order, postal note or registered letter, payable to The New York Dramatic Mirror.
The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - OCTOBER 3, 1891

**** The Mirror has the Largest Dramatic Circulation in America.*

CURRENT AMUSEMENTS.

BIJOU THEATRE—Nadjy, 8:15 P. M.
BROADWAY THEATRE—Wang, 8 P. M.
CASINO—Indigo, 8:15 P. M.
FOURTEENTH ST. THEATRE—Malcochon, 8 P. M.
GARDEN THEATRE—Richard Mansfield, 8:30 P. M.
GRAND OPERA HOUSE—Primrose and West, 8 P. M.
HERRMANN'S THEATRE—The Solicitor, 8:30 P. M.
HARRIGAN'S THEATRE—Reilly and the 400, 8 P. M.
JACOBS' THEATRE—True Irish Hearts, 8 P. M.
KOSTER AND BIAL'S—Variety and Burlesque.
LYCEUM THEATRE—The Dancing Girl, 8:15 P. M.
MADISON SQUARE THEATRE—Jane, 8:30 P. M.
PROCTOR'S—Mr. Wilkinson's Widows, 8 P. M.
PEOPLE'S—Paul Kauvar, 8 P. M.
PALMER'S THEATRE—Marie Wainwright, 8:15 P. M.
STAR THEATRE—The Old Friend, 8 P. M.
STANDARD THEATRE—Robin Hood, 8 P. M.
THALIA THEATRE—The Inductions, 8 P. M.
TONY PASTOR'S—Variety, 8 P. M.
UNION SQUARE THEATRE—The Cadi, 8 P. M.
DORIS'S EIGHTH AVENUE MUSEUM.

NOTICE.

From the San Francisco Argonaut.

The *Dramatic News* prints weekly, at the head of its editorial page, an announcement to this effect: "The *Dramatic News* will not receive advertisements from the agency of George P. Rowell & Co." This is naturally calculated to excite intense surprise in the mind of the reader, for the average dramatic paper will not refuse an advertisement from anywhere about anything. The explanation of this peculiar paragraph is probably as follows: George P. Rowell & Co. have just issued their newspaper directory for 1891. In it the circulation of the two dramatic papers of New York city is thus set down: DRAMATIC MIRROR, over twenty thousand," "*Dramatic News*, over five thousand."

SPECIAL ANNOUNCEMENT.

FOR the convenience of advertisers, our office will hereafter be open on Monday evenings. Advertising copy will be received until 10:30 P. M.

It is believed that this arrangement will meet the requirements of many managers whose business announcements are delayed from any cause.

Advertisements from out-of-town can be sent by telegraph, with the assurance that they will be "displayed" to the advertiser's satisfaction.

THE STOCK COMPANY.

SUGGESTED by our reference recently to the so-called stock companies that are touring the leading cities this season, a correspondent puts the question, "What is a stock company?" and requests an answer.

A stock company is a permanent organization of actors, having a local habitation and a name. The actors are on an equality, in that all are subject to the discipline and direction of the management, and that none is starred. The organization is complete, actors being engaged for every distinct and necessary line of business. Its artistic resources are such that any play can be cast effectively without going outside its own ranks. It has a repertoire of plays in which it has stood the test of comparison with other companies of the same class. It is familiar with the traditions of the stage. Its performances are marked by finish, unity of purpose, and the subjection of the individual to the *ensemble*.

The foregoing description defines the stock company in its strictest and highest sense. The exigencies of modern management, the inroads of commercial ideas and the overwhelming competition of the star and combination system, have stripped the stock company of many of its distinctive characteristics, or have caused modifications and innovations to be made to an extent that has deprived us of any stock companies that conform to the exact meaning of the term.

The touring organizations, to which we alluded in a late number, are simply carefully selected combinations, possessing several—but not all—of the idiosyncrasies of the stock company.

IT DOESN'T WORK.

OUR law of copyright, as now amended, is undoubtedly an improvement on the original statute, since in its international bearings it recognizes the principles of honesty and fair-dealing.

But the law is still far from meeting all necessary requirements. Particularly is it imperfect with reference to protecting authors and owners of plays.

Two additional provisions are urgently demanded. One is to make play-stealing a misdemeanor; the other is to revise the functions of the copyright department so that it will be not merely an office of entry, but also an institution authorized to issue authoritative certificates of copyright.

Under the existing law it is practically impossible to put an end to the crime of play-pirating. Actions for damages against the thieves are usually a waste of time and money. The pirate gangs laugh at injunctions because their territory is broad, and they know that the men whose property they steal will not follow them with legal proceedings from the jurisdiction of one court into the jurisdictions of a score of other courts.

A lifetime and the wealth of a Crœsus would scarcely suffice to close up one pirate company if it chose to move from State to State. The order of a United States Court in one district, be it remembered, has no force in another district, and litigation, with every change of base must be begun again.

Nor do actions for damages disturb hardened thieves. As a rule, they are pecuniarily irresponsible, and judgments do not worry them in the least.

The discrimination that makes it a crime to steal a watch but only a private wrong to steal a play, is demoralizing.

Conditions have changed since the days when brain productions were considered to be valueless. We have become civilized sufficiently to recognize a man's property rights in the creations of his genius or his talents. Why do we refuse, then, to give to the creator or the owner of that property the same protection against theft that we grant to his manual products, or to property acquired by purchase?

The State will arrest, try and imprison the man that robs you of your purse; it is the duty of the State, and the commonwealth bears the expenses incurred in the prosecution.

But if the same man robs you of your play, makes it a source of profit to himself, and depreciates its value, you have no legal redress except in a civil suit that will cost you dearly and that will neither punish the thief nor prevent further misappropriation of your property.

The penalty provided by law being ridiculous, inadequate, and inoperative, it follows that the act, in respect to preventing infringements of dramatic copyright, is an utter failure.

Had Congress before amending the old law taken the trouble to inquire into this matter among the classes directly interested, the necessity for a radical revision would have been apparent.

Play-stealing cannot be wiped out until our government makes it a penal offence. Pass a law making it punishable with fine and *imprisonment* and we shall hear no more of a form of piracy that has been rampant in the United States ever since the copyright law was made.

Another thing. When a title of a play is sent to be entered in the office of the Librarian of Congress at Washington, there ought to be a system there whereby the sender will be informed at once whether his title has been used before, and when he receives his certificate it ought to be proof positive of his ownership of that title.

In other words, the same care that is exercised before granting a patent in the Patent Office should be shown in this department.

At present, the Librarian's Office receives titles and issues certificates with blissful prodigality. You can apply for a copyright for the School for Scandal or for Hamlet if you wish, and the deaf, dumb and blind government office will send you your certificate without question.

As a matter of fact, titles are not examined; they are merely placed among the records.

The certificate of entry issued may serve to show priority if disputes arise; but, on the other hand, the holder may remain, and frequently does remain, in blissful ignorance of his rights or lack of rights in the premises until on the eve of his production, or after it, some one that has also complied with the law, rises up and shows a certificate of some work with a similar name that antedates his own. Hence much tribulation and frequent litigation of a vexatious and acrimonious description.

The man that writes a play and gives it a name ought to be able to get some guarantee from the authorities that he is not trespassing upon the duly recorded rights of another citizen.

He can establish, in the first instance, a bottle label on an impregnable basis, or a pigs in clover puzzle, or a piece of theatric mechanism—but not a play-title.

It is a poor rule that does not work both ways. Dramatists and managers have been subjected to loss incalculable because of the glaring defects in our copyright law, which, so far as they are concerned, fails to accomplish what it was meant to accomplish.

PERSONAL.

HAWLEY.—Georgie Hawley has left The Black Thorn company.

DAVIDSON.—Pauline Davidson has been engaged for Miss Eastlake's company.

KENDAL.—Mr. and Mrs. Kendal will arrive on the *Majestic* to-morrow, wind and weather permitting.

PEMBERTON-HICKS.—Mrs. Pemberton-Hicks has returned from Europe and has been engaged by Oscar Hammerstein to sing the part of Lola in Cavalleria Rusticana.

PUERNER.—Charles Puerner, the composer of The Pyramid, has written the music for Beautiful Star, which will be seen before long at Niblo's.

FIELD.—Kate Field rises to remark that "no man can do justice to a fine performance who, tired and sleepy, is obliged to evolve his opinion for the next morning's journal."

MORRIS.—Fritz Morris has gone out for a brief term to look after the business end of A. M. Palmer's Alabama company. He had been with The Men and Women company up to last week.

DITTENHOEFER.—Hon. A. J. Dittenhoefer is on the ocean hitherward bound aboard the *Fuerst Bismarck*. His health is completely reëstablished and he has thoroughly enjoyed his stay in Germany and England.

TENNYSON.—The cable brings the important news that Ada Rehan and Dr. and Mrs. Daly have been visiting Lord Tennyson. The laureate read them a new play—a comedy—and Dr. Daly bought the English and American rights on the spot.

SARGENT.—Harry J. Sargent, described as "a retired Colonel of Federal Volunteers," was the subject of bankrupt proceedings in London recently. Sargent had carried on a theatrical agency and a vaudeville entertainment. Neither was successful. The liabilities were $10,000; the assets *nil*.

COOLEY.—A. W. Cooley, dramatic critic of the Toledo *Blade*, has given up journalism to become Alexander Salvini's press agent.

ALLIGER.—J. H. Alliger has returned from Grand Rapids, Mich., where he managed the amusements at the Altawa Beach Hotel. He is resting for a few days in the country.

FIELD.—It is said that R. M. Field is making arrangements for the presentation of Carleton's Ye Earlie Trouble in New York.

ALFRIEND.—The engagement of Colonel Edward M. Alfriend and Henrietta Lander is announced. The ceremony will take place at an early date.

SARDOU.—Victorien Sardou has sent a cablegram to this city, in which he denies that he is writing a play for Dr. Daly's company.

WASHBURNE.—Minnie Washburne made her début with the Carleton Opera company, in Baltimore, last week, in a minor part. A theatreful of friends gave her a hearty greeting.

CLARKE.—There is a Son of the Revolution among the forces of The Still Alarm company. He is Harry Corson Clarke. His father's great-grandfather was Captain John Pitkin, who marched with his company to the relief of Boston in 1775. Later, the same John Pitkin, promoted to a Colonelcy, led his command against Crown Point under General Lyman.

EMMET.—J. K. Emmet writes that the warm spell has not interfered with his business. He has turned people away in the West on nights that were as sweltering as July.

RAMSAY.—Walden Ramsay is going to the Chicago Conservatory this year as instructor in elocution. Mr. Palmer's arrangements were such that had Mr. Ramsay remained in his company he would have been obliged to travel, and he did not feel physically equal to a year on the road. Mr. Palmer gave him a release. "It is an experiment," says Mr. Ramsay, "but I shall do my best." During his long connection with Mr. Palmer's stock companies, Mr. Ramsay has done a good deal of earnest, conscientious work. THE MIRROR wishes him success in his new field of usefulness.

PELL.—Arthur C. Pell has tendered his resignation as musical director of the Jarbeau Comedy company, to take effect on Oct. 20. "My reason for leaving," writes Mr. Pell, "is that I supposed when I accepted the engagement that the company played in the best theatres. After the opening I found that we were booked in what is popularly termed the 'museum circuit,' a class of houses with which I do not care to be identified."

EAMES.—Certain of our contemporaries are excited over the news cabled from Paris, that Emma Eames, the American singer, has received the Academic palm from the hands of the French Government. They would be less enthusiastic if they bore in mind the fact that the decoration of officier d'Académie is about the most common in France and that it is to be found in the button-hole of nearly every pettifogging teacher in the country. Moreover, a decoration is rarely awarded for simple merit in France. It is usually the result of persistent wire-pulling.

WENDELL.—Barrett Wendell, assistant professor of English and lecturer on the Elizabethan drama at Harvard, has had his essays on English composition published by the Scribners.

THOMAS.—Hilda Thomas, after an illness of several weeks, resumed the part of Gabriel in Evangeline at the Arch Street Theatre, Philadelphia, on Monday night of last week. She received a hearty welcome and many floral gifts from her friends.

KAINZ.—Herr Josef Kainz, the German actor who is to be the bright particular star at Amberg's Theatre for a couple of months, arrived from Europe last Saturday. He brought along a vivid account of the way in which he had outwitted Herr Barnay, who tried to keep him at home through the medium of a judgment obtained for a broken contract. Kainz offered to pay the amount due, but Barnay insisted that he should stay and make his monthly payments in person. Then Herr Kainz "skipped" for New York. He will open on Thursday night as Romeo.

SELDEN.—Edgar Selden's opening week, in one-night stands, with Will o' the Wisp, is said to have realized $3,728.65. This is a pretty substantial showing, and Mr. Selden is a happy man just now. He will make several changes in the cast this week.

MILLER.—C. W. Miller, the popular manager, who was formerly with The Spider and the Fly company, is in the city, looking vigorous despite his recent long illness and the assertions of the Minneapolis press that he died in that city last Summer. Mr. Miller will represent Clark Sammis in the management of Miss Eastlake this season.

VIRGINIA HARNED.

The achievements of Virginia Harned, whose portrait appears on our title page, are few and bounded by five years. It was in the Spring of 1887 that George Clarke produced The Corsican Brothers and False Shame. His company toured for a few weeks in New England disastrously. Miss Harned was the leading lady.

For two years after that she acted the part of Lisbe in A Night Off, under the management of Messrs. Bundage and Buford, appearing in the West and South.

In 1887 she was the heroine to the hero of Harry Lacy in The Still Alarm. She did not quite finish the season with that organization, owing to the fact that she became involved in the legal trouble between Messrs. Arthur and Lacy.

Her first New York engagement was to play leading business in Sedley Brown's A Long Lane, at the Fourteenth Street Theatre. The engagement was short, and she was next seen in the comedy part of Florence Fetherley in Louis Aldrich's company presenting The Editor.

About this time Daniel Frohman saw her act, and engaged her as leading lady of E. H. Sothern's company. She appeared with Mr. Sothern in The Maister of Woodbarrow and in the other plays in his repertoire and this season she has originated the part of The Dancing Girl in Henry Arthur Jones' drama of that name.

The part is in reality the star part, and it is said that both Daniel Frohman and Mr. Sothern were induced to present the play in this country especially to equip Miss Harned with a character that would advance her reputation.

Miss Harned's buxom blonde beauty is suited to the part of the brazen Drusilla Ives, who is a mixture of Lena Despard, in As in a Looking-Glass, and Camille.

She moves through the play with an enticing smile, and a voice that one would expect from the creature of the half-world that is portrayed.

Her conception of the part is correct, her execution artistic and true. She has been found fault with for lacking intensity in the tragic episodes, but we do not believe that such a creature as Drusilla Ives is capable of giving vent to a variety of emotion, for she is the daughter of a provincial and poor man, and she has gone wrong, but her nature is not such as to make the auditorium ring with emotional speech.

THE USHER.

The Eden Musée was avowedly established as a place of innocent resort for women, children, and our country cousins. In respect to virgin purity, it was to rank beside the Central Park menagerie and the Brooklyn Bridge.

But the Congress of Crowned Heads and the Chamber of Horrors apparently have ceased to be a source of profound and perennial delight to the Musée's ingenious patrons, for the management have recently manifested a deliberate disposition to treat the public to something "spicy."

Facile descensus Averni. From the gyrating Otero to the suggestive Valti was but a step, although it was a long step.

Ninety-nine per cent. of the good people that saw and heard this middle-aged apostle of Gallic vulgarity last week, did not understand a word of the songs she sang. But they listened smilingly, and applauded with the firm conviction that it was the proper thing to applaud a vocalist who had come all the way from Paris to warble to them.

Had Valti given her selections in English, no decent woman would have remained five minutes within the sound of her voice.

What a difference a foreign language makes—especially when scarcely anybody in the audience understands it!

Valti's *argot* and expertness in the art of *double entendre* are well enough in their place. Their place is the café-chantants of Paris, frequented by denizens of the Quartier Latin and American tourists, all with a foot loose, who wish to come home and snirkingly tell how "wicked" they have been abroad. Their place is not in a resort that owes its success chiefly to the attendance of women, and ye simple country folk.

✤

H. Wayne Ellis thinks that every dramatic author ought to sustain him in his fight for the title of The Witch. He imagines that somehow our copyright law is going to be tested by his case, and that everybody interested in playwriting ought to be "with" him.

The soundness of dramatic copyright is not in question. The only point involved in Mr. Ellis' action against Gustave Frohman is whether the title in dispute belongs to Mr. Ellis or not. If it is his property Mr. Frohman has no right to use it.

I would be willing to wager that The Witch is a title that was recorded long before Mr. Ellis thought of it, and a search of the records of Mr. Spofford's office in the Capitol would probably find that it had been entered there again and again.

That is one of the beautiful features of the Librarian's office. Certificates will be issued without question to any number of people for the same title every hour in the day, and every day in the year.

If Mr. Frohman continues to bill the play whose name has occasioned this fuss, as he did last week in Philadelphia, he will avoid trouble. Marguerite, the Witch, was the way it was announced to the Quaker City people.

✤

Last Friday the *Herald* discovered that George H. Jessop had fallen heir to an estate in Ireland.

Last year THE MIRROR noted the dramatist's good fortune.

Moral. When dramatic news is scarce search our back numbers.

✤

Although the recommendation of the supply committee of the Reading, Pa., School Board to substitute the reading of Shakespeare for the Bible in the public schools was rejected, the matter has awakened considerable discussion.

Viewed from almost every standpoint, the innovation is desirable.

The objections to the Bible in public schools are well known. Parents, of other faiths and creeds, resent the inculcation of religious ideas in the school-room which are antipathic to those taught to their children at home. The Bible, they say, belongs to the church, the Sunday School, and the domestic circle. It has no place in the educational establishments which are supported by all the people, for the benefit of all the people.

The genius of Shakespeare is divine. It is universally acknowledged. What better preparation for the day's studies can be imagined than the reading of an exalted passage from his works?

A selection from the histories would interest and stimulate the young mind far more deeply and healthfully than the Old Testament stories of the hardened patriarchs, teeming with murder, treachery, and lust.

While Shakespeare in the schools will be an improvement, many moons must pass before it is adopted, for nothing is harder to remove than prejudice, because nothing is more tenacious, unreasonable and baffling.

✤

Mr. George Moore, who has been sat upon by the Lord Chamberlain and foiled in his attempts to become a British dramatic critic, is burdened with the feeling that in some mysterious manner the dramatic profession is responsible for all his vexations.

Being a soured, vengeful sort of person, Mr. George Moore has lost no opportunity to express his warped opinions of the modern stage and everybody connected with it—in a style both "frequent and free."

Having already paid his respects to actors, or "mummers" as he persists in calling them, in a late number of the *Pall Mall Gazette* he launches a diatribe against dramatic critics in particular.

Mr. Moore begins his screed with the remark that "Like a waiter, the equipment of a dramatic critic is a suit of dress-clothes." And then he goes on to describe the critic as a species of pimp, who fastens on actors and actresses, accepts their favors, writes cheap eulogies of their mediocre acting in repayment, and maintains underground communication with the manager's office.

✤

Of course this picture is the mere invention of Mr. Moore's disgruntled nature and unhealthy imagination.

The London critics are as earnest, as honest and as capable a body of men as their New York brethren. There are two or three black sheep among them, to be sure, as there are two or three black sheep among our critics; but the black sheep are without influence and are excluded from fellowship with their colleagues in both capitals.

Now, in Mr. Moore's beloved Paris—where he learned to pose and where he cultivated the art of securing notoriety by means of his monkey-like powers of imitation—venality and "influence" are potent factors in dramatic criticism. Cheque-books and feminine wiles habitually sway the attitude of several of the leading writers.

If the self-appointed critic's critic would command respectful attention, let him expose the secrets of French journalism, of which he may know something, and cease romancing about London's dramatic reviewers, of whom he too evidently knows nothing.

✤

Mr. Moore's brief career in literature goes to show that he discovered at the outset that the easiest way to attract the notice of the mob of readers was to denounce everybody that the intelligence and appreciation of the world has crowned with laurels. It is only a variation of the trite legal device: When your defence is weak abuse the plaintiff's attorney.

✤

Every actress who will be in town next May is filled with hearty zeal and lively anticipation, and every actress who will not be in town then is bewailing her sad fate.

Of course these conflicting emotions are due to the great Actors' Fund Fair in which the profession is going to co-operate with all its might and main.

One or two of the dailies, pursuing their customary plan of extracting the "spice" from every theatrical story and ignoring the really salient materials composing it, have feebly endeavored to work up some sort of sensational opposition to the Fair among the women of the profession on the theory that actresses ought not to place themselves in personal contact with the public in the interests of sweet charity, for fear of the horribly wicked dude.

That bugaboo fell flat. But two actresses were found who cared to be quoted as saying that actresses were not a class to command the same respect as other women. And those two actresses probably knew nothing of the details of the Fair project.

The same newspapers that exploited this minor phase of the matter have committed more outrages on the women of the stage than all the silly dudes that ever longed to spend their patrimony on flowers, bon-bons, boxes, cabs and *petits soupers*.

✤

In point of fact, outside of the columns of the newspapers in question, the subject of the propriety of actresses participating in the Fair has not monopolized much time or thought.

At all events, the eager promises of personal aid and sympathy given by the various professionals whom THE MIRROR has interviewed this week, settle that matter for once and all.

I venture to predict that the Actors' Fund Fair will be the most profitable and creditable fair ever held in this city.

It will give all professionals a chance to do something practical for the support of their unfortunate comrades; it will be a revelation to the public of the fertile resources of our managers and actors in the line of charitable enterprise; it will strengthen the relations between the stage and society, and last and best of all it will vastly increase the benevolent powers of the Fund.

Success to it!

✤

The complaints of bad business in New England do not signify that that section of the country is suffering from hard times.

The New Englanders are prosperous enough. The trouble is that their territory is overcrowded with companies.

I am told that many of the smaller towns are having five and six different companies a week. The consequence is that the seven or eight hundred dollars that each of these towns can afford to spend on theatricals every week, is divided into fifths and sixths, instead of into halves, as it ought to be.

Two companies a week are all that the average one-night stand will support liberally.

In the present circumstances the traveling attractions suffer in New England. It doesn't make much difference in the share of the local manager how many companies he plays.

The theatre managers are almost entirely to blame for this state of affairs. They may not feel the consequences this season, but their circuit will have a "black eye" next year, and good bookings will be hard to make.

✤

Receipts have been bad in New York the past ten days, and, indeed, there has been a drop all along the line wherever unseasonable, warm weather has been experienced.

There is no reason to be discouraged on this account. It is merely a circumstance to which managers are always liable.

There is every indication that the season will be more profitable than we have known in several years. The present temporary depression will be followed by a boom when good theatregoing weather sets in.

✤

A pet dog belonging to a member of the profession who lives uptown near the Park, went mad yesterday morning. He dashed around the rear yard of the premises, foaming at the mouth.

Only his mistress and a servant girl were in the house. The latter was sent out to find a policeman to put the poor brute out of his misery and to prevent his doing harm.

The girl searched the streets for an officer within a radius of five blocks, but—as usual—none was visible. Then she went to the Sixty-seventh Street police station.

The sergeant on duty there was gruff and surly, as sergeants usually are when they are not holding their hats in their hands down at headquarters.

"Why can't people kill their dogs themselves," he grunted, "without bothering us?"

When it was explained that there were only women there to do it, he proceeded to catechise the girl as to the nature of the dog's trouble, the probability of there being really nothing the matter with him, and so forth, until she finally turned to leave.

✤

When she had walked a block she looked back and saw a policeman following her.

He was a burly fellow, of the *genus* "Turk," and he appeared to be carrying the remnants of a good-sized load, picked up during frequent calls at the side-door.

Arrived at the house, the policeman drew his revolver and sallied forth into the back-yard. The dog had wedged himself into a fence opening from which he could not extricate himself, and was moaning piteously.

The representative of The Finest cocked his revolver and took aim. He was not more than three feet distant and he hit the dog—for a wonder—but the ball did not kill.

Five separate times he sent a bullet into the quivering flesh of the poor, howling brute, inflicting pain, but not bringing death.

Then he said he would walk back to the station-house, fill his revolver again and return for some more target-practice.

Half-an-hour later he came back with some fresh cartridges, but meantime a humane carpenter, working on a building nearby, had put an end to the creature's agonies with a well-directed blow of his hammer.

I repeat this episode as it was related to me by the dog's mistress, simply because it furnishes another striking evidence of the sodden, blundering brutality of a certain class of policemen that flourish in this town under boss rule.

✤

A PLEASANT GATHERING.

There was a clambake for theatrical folk at Mary Fiske's old home on Friday. Aunt Louisa Eldridge was there, as were Annie Wood, whose "I'm the co-o-o-k" in Mr. Wilkinson's Widows has made the town roar; little Kate Bartlett, looking younger and prettier than in the old Wallack days—never mind how many years ago—Mrs. Stoddard, who has as many friends and admirers as her clever sister, Sidney Armstrong, and a host of other bright women. There were some men present, too. But as Aunt Louisa said, "they are only managers, my dear;" there is no need to mention them.

Mary Fiske, whose name and memory will ever be cherished by this generation, is better known as "The Giddy Gusher." Her old home lies in the shadow of High Bridge, and there, in the large square rooms she loved so well, she spent her last days, looking out on the clear waters of the Harlem, sending into the world words and thoughts that made many lives brighter and happier. Her old rooms are untouched. There are the old photographs of her friends, pictures of her dogs, little trinkets here and there, each having its story and each awakening memories both merry and tender.

It was in these rooms that a few of us met early Friday afternoon. We had all known Mary Fiske and loved her. There could be no desecration in our touch, for the very air of the place seemed imbued with the cheery hospitality and warm cordiality of our dead friend. We were not at all sad or gloomy; no one ever is when speaking or thinking of "The Giddy Gusher." There was never anything sad about her. Whatever her sorrows were, to her friends and to the world she was always bright, cheerful and happy.

For an hour we sat there chatting. Then we went down into the garden and the world.

Under the trees stood two tables covered with snowy linen and shining glass. The sun, standing low on the horizon, cast long shadows; a faint blue line of smoke rose from the embers that lay glowing on a bed of stone; the droning of a hive of bees made fitting accompaniment to the lazy, hazy afternoon, and above the croakings of frogs and the drowsy sing-song of the crickets, there arose the laughter and merry chatter of women.

Aunt Louisa cast a longing glance at the wire basket filled with clams, chicken, corn and other good things.

"I suppose I'll have another birthday before those things are ready to eat," she groaned.

"Do you still have birthdays?" asked Annie Wood, in amazement. "I haven't had one in ten years."

"Of course I do. I had mine last week."

"How old were you, Aunt Louisa?" asked a young thing who should have known better.

"Sixteen," replied Mrs. Eldridge.

"It's a wonder Mr. Gerry's society lets her act," chimed in Kate Bartlett.

"It isn't Mr. Gerry's Society that prevents Aunt Louisa from acting," said Mrs. Charles Matthews.

"What is it, then?" asked some one.

"She never knew how," laughed Mrs. Matthews.

At this moment an orchestra, consisting of a banjo, piano and cornet, appeared on the scene and to the strains of "Mary and John," "Comrades" and "Annie Rooney" we talked of old times.

"Did you hear how Aunt Lou and I were put out of a *café* in Paris this Summer?" asked Kate Bartlett.

"We did!" "Spare us!" "You told that story four years ago," echoed on all sides, and Miss Bartlett subsided.

Suddenly the music stopped, there was a wild rush toward the fire. The clam-bake had commenced. The ashes and embers were brushed away, disclosing a bed of stones. These were brushed clean, then washed. As each pail of water was thrown over the stones, a cloud of steam rose hissing in the air. They were hot enough. Then the wire baskets were laid down side by side until the hot rock-bed was covered; then more baskets were placed on top until a pyramid was built. On this were thrown lobsters and crabs. Then a clean white cloth was thrown over the pile, and this was in turn covered with an old sail. Over all was flung a tarpaulin.

"Where is the fire?" asked Annie Wood.

"Why, in the stones, of course," replied Mrs. Matthews. "You see, the heat from the stones opens the clams. The clam juice is turned into steam, which cooks the stuff, and there you are."

"How long will it take?" asked Aunt Louisa, anxiously.

"About an hour. If you can't wait, I'll get you something to eat now," replied Mrs. Matthews, who acted as master of ceremonies.

"Do, there's a dear. As they say in The Old Homestead, I could eat a tart, if it wasn't too large," and with a cheerful smile Aunt Louisa started toward the dining-room. About half-an-hour later she appeared on the scene in long tranquil and happy.

At seven o'clock the cover was removed from the bake and the baskets carried to the tables. Everything was cooked to perfection and every one ate as if the day of judgment had come.

In the evening there were music and dancing. At ten o'clock the greater part of the crowd had gone. The moon shone down through the trees on a little group who sat talking quietly, each busy with thoughts of her own, and yet the same thought was uppermost in the minds of all. A kindly thought and a tender, grateful memory of Mary Fiske.

BAYARD VEILLER.

✤

GOSSIP OF THE TOWN.

ARTHUR C. MORELAND has left A High Roller and signed with Blue Jeans.

F. F MACKAY read two poems at the unveiling of the monument erected to the memory of the Forty-second Regiment at Gettysburg.

SAMUEL MAYER, treasurer of the Columbia Theatre, Chicago, is in town on a brief vacation.

BEN TEAL will begin rehearsals of Maggie Mitchell's new play, The Little Maverick, at the Bijou, next Monday.

OVIDE MUSIN, the violinist, will arrive by *La Touraine* on Oct. 3.

BARRY MAXWELL, late of the High Roller, is playing the part of the tramp in A Hole in the Ground.

J. M. HILL and Abbey, Schoeffel and Grau have closed contracts by which Sarah Bernhardt's engagement in New York will be at the Standard Theatre, beginning Nov. 2, and continue for six weeks.

THE Detroit *Journal* has added its voice to the chorus that demands improvement in the quality of theatre orchestras. It quotes in full the remarks of our Detroit correspondent on the subject of the bands in that city.

To anyone wishing the services of a thorough and punctual newspaper clipping agency in England, THE MIRROR recommends Durrant's Press Cuttings, 57 Holborn Viaduct, London, E. C. The terms are moderate and the field is thoroughly covered. THE MIRROR has taken Durrant's service for several months past, and is in a position to endorse it thoroughly.

GEORGE EDWARDES, according to cablegrams, does not agree with Marcus Mayer as to the reason Agnes Huntington did not secure Mr. Edwardes' new theatre. The English manager says that the fair singer was unable to furnish adequate security.

THE McCasland Opera House was opened last week at East St. Louis, Ill. J. T. McCasland is the proprietor and manager of the new house, and J. H. Quinn is the business manager.

A. E. RICHARDS' new Bedford Avenue Theatre will be one of the handsomest houses in Brooklyn when completed. It is a brick building with terra cotta adornments. The front is eighty-four feet wide and the lobby sixteen feet deep and thirty-six feet wide. The auditorium is upholstered in salmon and crushed strawberry plush. The seating capacity will be 1,784. The stage will be thirty-five feet deep, seventy feet from floor to gridiron, and eighty-four feet wide. For the artists there are sixteen well-fitted dressing rooms.

J. WESLEY ROSENQUEST and Joseph Arthur are in a happy frame of mind. Said their press agent, Mr. Corbin, at the Bijou, to a MIRROR reporter: "Blue Jeans company No. 1 opened in Boston and played a most prosperous fortnight's engagement, and it has just closed a week's engagement at the Amphion Academy, Brooklyn, to the largest business known at that house for years, the receipts on no night running under a thousand dollars. Blue Jeans company No. 2 has just ended the second week of its season at the Grand, in Indianapolis, and its pecuniary gains have been equally good."

THE LILLIPUTIANS.

These are the Lilliputians, standing all in a row, beside one of the full-grown members of the Rosenfeld's company. The inimitable Franz Ebert, the versatile Selma Gorner, and the other clever little people that have delighted New York with their charming performances, are portrayed in our engraving. The Lilliputians have won a unique place in the affection and regard of the American public.

MISS EASTLAKE CHATS.

Miss Eastlake, the English actress whose starring tour of this country will begin at the Walnut Street Theatre, Philadelphia, on Oct. 5, was watching her company rehearse one of the strong scenes of Clito at the Park Theatre when a representative of THE MIRROR met her.

Miss Eastlake is not a stranger to America. "I came over ten years ago with Mrs. Bronson Howard in the Summer time. It was purely a pleasure trip, but I saw enough of the country to want to come again. I did come again, as Wilson Barrett's leading lady. I liked the people and I think the people liked me—at least, they were gallant enough to say they did."

"Where does your present tour take you?"

"Ah, I don't know," said the actress, helplessly; "I haven't the least idea where my manager has booked me; I go where they lead, I am in their hands. But I know that I am going very far—North, South, East and West.

"Clito I shall make my mainstay. Wilson Barrett has disposed of it to me, and I have a strong part in it. Then I have A Yorkshire Lass, by Wilton Jones, and I have just bought Jerome K. Jerome's What Women Will Do. I have no idea when I shall stage it.

"I think that strong romantic ploys like Clito are becoming more and more popular. It made a big hit in England and also in this country.

"Audiences are pretty much alike the world over, although I do not think that in America they are so demonstrative as in England, but you lack our extremely demonstrative pit.

"My company are all Americans, except my leading man, Theodore Belford. He played Jim the Penman in England, and got lots of praise. I must not forget Edward Rochelle, my stage manager, who plays the villain parts. He is also an Englishman."

Miss Eastlake's tour will go from Philadelphia to Troy, Utica, Buffalo, Cincinnati; then South to New Orleans; then to St. Louis for Christmas week. New Year's week she will be at the Broadway Theatre, Denver. She will not come to New York until the Spring.

REALISM GALORE.

"I believe that I have time of the strongest attractions on the road," said A. V. Pearson to a MIRROR reporter.

"The drawing power of The Midnight Alarm is remarkable. Our season began on Aug. 8, but the bad weather seems to have had no effect on the business. The scenes of the East River dock, Brooklyn Bridge, flight of the lightning express, the drawbridge, the revolving engine house, and the genuine fire engine and horses, are received always with long applause.

"My other success, The Fire Patrol, opened on Aug. 24 at the Windsor Theatre on the Bowery. It scored an instantaneous hit. The gold stamp mill and ore crusher, in actual operation, together with a *bona fide* fire patrol wagon and live horses, have completely captured the people. I am confident that The Fire Patrol will prove to be as big a money maker as The Midnight Alarm."

PITOU'S NEW STOCK COMPANY.

Augustus Pitou had just returned from Minneapolis when a representative of THE MIRROR saw him at his Broadway office.

"I went out to see the opening of my stock company in Clyde Fitch's Modern Match and Martha Martin's Geoffrey Middleton, Gentleman.

"Both plays made pronounced successes. The former is a remarkably good modern society play, and the latter will surprise Eastern people when they see it. It is full of capital comedy, strong types of character, and is a perfectly constructed play. It is essentially a play of nature, and is worked out naturally and treated interestingly and dramatically. I consider Geoffrey Middleton, Gentleman, to be the best play written by an American or English dramatist of modern times.

"As to Mr. Fitch, in A Modern Match, he has given to the stage an entirely new character—a vain, frivolous woman who deserts her husband in the hour of his financial failure.

"I am more than pleased with my stock company. Its members are deeply interested in the success of the enterprise and I consider that they have interpreted both plays as well as they could possibly be acted."

"Of course," pursued Mr. Pitou, "I realized that it was a dangerous experiment to produce two new plays with a new stock company in a Western city, but I had sufficient confidence in their merit to take the risk and find out if my judgment was correct. I know now that I was right.

"It will not be long before they will be presented in Boston, Philadelphia, Washington, and I hope to arrange for a New York engagement shortly after the holidays."

LIZZIE EVANS SECURES A PLAY.

Lizzie Evans has been waiting for some time for a suitable play, and delayed the opening of her season for that reason. Martha Morton undertook the task of fitting her, and has just completed Prue, a domestic story of Connecticut life, which is said to be a strong dramatic effort. It will be put on with a first-class cast, special scenery and a vocal sextette, and will open season about a month hence.

ALABAMA PIRATED.

Yesterday a telegram was handed to Al. Hayman in this city. It was dated Chicago, and read: "Barlow's Metropolitan company is pirating Alabama, playing at Crawford's Opera House, at Leavenworth, Kan., last night. Plays at Ottawa, Kan., entire week. ALF. HAYMAN."

"Mr. Crawford has posed as a legitimate manager," said Mr. Hayman, showing the telegram to a representative of THE MIRROR. "It is accordingly somewhat of a surprise to find him leagued with pirates."

Mr. Hayman is negotiating with Mr. Crawford to discontinue the production of Alabama at his theatres. Mr. Hayman will leave for St. Louis on Thursday, and from that city will at once begin proceedings against Mr. Crawford.

Alabama is by Augustus Thomas. It is the property of A. M. Palmer. Al. Hayman, in conjunction with Mr. Palmer, is producing it. It is fully protected by law, and any company presenting it, or any manager allowing it to be produced, is liable to heavy damages.

PLEASED WITH HER TRIP.

Martha Morton returned from Minneapolis last Friday. She had gone there to see the first performance of her play Geoffrey Middleton, Gentleman, given by the Pitou stock company.

"Socially and professionally my trip was very pleasant," said Miss Morton to a MIRROR reporter. "I received many agreeable attentions from the Minneapolites, and met several distinguished people, including Kate Field, who was there at the time.

"My play was delightfully acted by Mr. Pitou's company. I have nothing but praise for the production and the manner in which the roles were interpreted. The piece adheres to the theories of the so-called new school.

"There are no 'situations' in the theatric sense of the term. The scenes are quiet and natural. I aimed to transfer a certain phase of metropolitan life and character to the boards, and I believe I have succeeded.

"Mr. Fitch's Modern Match is a strong play. The situations are intensely dramatic and the action rapid and impressive."

Miss Morton has been commissioned by Mr. Pitou to write a one-act comedy for his company. She has just completed a domestic comedy of New England life for Lizzie Evans. The title is Prue.

SHE COULDN'T MARRY THREE.

Miss Lillian Kennedy in her latest successful comedy drama, She Couldn't Marry Three, is touring the Eastern States where she is meeting with nothing but a constant succession of crowded houses. After playing through New York and Pennsylvania, where she is a big favorite, she will start on an extensive Western tour where she can confidently expect to duplicate her Eastern success. Her company will be magnificently equipped, time has been booked for her in the best houses, and after her San Francisco engagement, she will return to New York in time to open her tour for next season.*,*

Doré Davidson. At liberty. 109 W. 14th Street.*,*

THE MIRROR office is open every Monday night for the reception of advertisements. Advertising copy is taken until 10:30 P. M. Advertisements may be sent from out-of-town by telegraph.

Kamie Austen. At liberty. 109 W. 14th Street.*,*

MANAGERS' MESSAGES.

MINNEAPOLIS, Minn., Sept. 26.—Katie Emmett opened to-day in The Waifs of New York to the largest receipts in the history of the Bijou Opera House. Many turned away. HARRY WILLIAMS.

MILWAUKEE, Wis., Sept. 26.—Old Jed Prouty opened to-day to capacity of the house—both at matinee and evening. Weather redhot. Miss Delhanmont, Miss Carter, Mrs. Tannehill, Messrs. Rich, Conyers, Morse, Jackson and Holden all made hits. HOYT.

LETTERS TO THE EDITOR.

ABOUT NED'S CHUM.

GLOBE THEATRE,
LONDON, Sept. 15, 1891.

To the Editor of the Dramatic Mirror:

SIR.—In your issue of the 5th inst a statement appears in an article entitled "Two New Plays," to the effect that Miss Elizabeth Marbury has the right of disposal of Mr. Christie Murray's new comedy-drama, Ned's Chum.

As part proprietor and sole business manager for this piece, will you allow me to say: First, that neither Mr. Murray nor myself have ever seen or heard of Miss Marbury; second, that no negotiation of whatsoever nature ever existed with the lady for the placing of the comedy in America or elsewhere; and thirdly, that no person has been authorized to give Miss Marbury the right to make such a statement which is, in every way, utterly wrong in fact and inference.

I am, dear sir, yours obediently,
FRED. STANMAUR.

A CARD OF THANKS.

NEW YORK, Sept. 26, 1891.

To the Editor of the Dramatic Mirror:

SIR.—The ladies and gentlemen, members of the distressed Col. Milliken Opera company, which met a horrible fate at Worcester, Mass., on the 6th inst., desire THE MIRROR to thank the members and management of the Rich and Harris' Boys and Girls company for their aid in helping them out of Worcester.

Each and every member of the chorus wishes them the best of luck, and the assurances that their kindness will never be forgotten. A MEMBER.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars and newspapers excluded from this list.

Adams, G H	Gordon, Jennie	McAfee, Richard
Alexander, M	Gilmore, J H	McCarthy, Dan
Archer, H	Gillett, E F	Martin, Mike
Arthur, Julia	Gray, F C	Mme Modjeska
Aldridge, B	Gray, Thos	M. Dowell, Harry
Atkinson, Earl	Gifford, G	Mirror Quartette
Arbuckle, Marion	Goodwin, Nat C	Nichols, Jay
Black Sheridan	Grey, Geo S	Neilson, Francis
Brice, Joseph	Gilbert, Oliver	O'Neill, James
Boyer, Mary	Grimaire, C P	Parsons, Walter
Browne, James	Holden and Hart	Perkins, Wm S
Brady, J A	Hofer, Louise	Radcliffe, Minnie
Brown, J D	Hamilton, Jay	Riley, Wm
Banners, W	Hayden, Martin	Richardson, Mrs L
Butterfield, W E	Hamilton, J W	Russell, H
Burbridge, C	Hanchett, Seacol	Selman, Arthur
Booth, Agnes	Jonnstone, Barry	Russell, T A
Burnside, Walter	Jacobs, John	Raffael, John J
Bloodgood, Harry	Jarvis, Lee	Russell, Sol Smith
Brown, T M	Jackson, D J	Randall, Adelaide
Conner, Wm F	King, J B	Kareshof, Geo H
Cheatley, Wm S	Long, E C	Stone, E G
Cagle, Alice	Kahn, Gustave	Smith, Bernardt
Collins, John	Kent, Chas	St Clair, W S
Coggeswell, Cather'e C	Keenan, J E	Scanlan, W J
Carleton, W G	Leuthum, Wm	Slocum, Frank
Campbell, Robert	Lyell, Wm H	Shine, Gives
Cutter, Alpheus	La Rose, Ada	Steiner, Emma
Crane, S M	De Vere, M	Schuler, W E
Cook, Wm F	Leonard, Mattie	Sands, Wm A
Cushman, G	Mgr After 20 Years	Thompson, C
Cazeneuve, Paul	Maynard, Agnes	Thurston, Emma
Dockstader, Lew	Milliken, Col James	Thompson, John
Daniels, Frank	W. Sedno, Jack	Thayer, Roy
D'Arcy, H A	Merton, Adelaide	Vroom, Edward
DeRyther, Mrs J A	Monk, Basil	Vance, Annette
Loud, Harriette M	Mac, D	Van Tassel, Cora
DeVino, Signor	Mgr Rocky Mountain Bill	Wheeler, D E
Elmore, Florence	Mgr Kittie Cheat'm	Webb, E
Eyre, Sophie	Mgr Pair of Kids	Williams, Georgie
Edwards, Henry	Mgr Bell and Ellis	Wilson, George
Friend, Ethelyn	Mgr Jules Grau cp	White, Tacinta
Ferguson, Mattie	Mgr Jim the Penman	Watcham, Harry B
Fisk, Robert A	M. Fanland, E A	Williams, Fletcher
Fuerst, Wm	Mills, T E	Weems, Harriet
Gorman, W H		

NEW YORK THEATRES.

STANDARD THEATRE.
TO-NIGHT AT 8
ROBIN HOOD,
by the
BOSTONIANS.

14TH STREET THEATRE.
Near 6th Avenue
J. WESLEY ROSE NOUEST, Sole Manager
Every night. Matinees Wednesday and Saturday
Reserved Orchestra and Balcony, 50c.
W. J. SCANLAN,
in an elaborate production of the new comedy drama,
MAVOURNEEN.

BROADWAY THEATRE.
Corner 41st Street.
Manager, Mr. FRANK W. SANGER
Every Evening at 8
Farewell week of the
DE WOLF HOPPER OPERA COMPANY
Presenting
WANG.
Next week—FRANCIS WILSON in MERRY MONARCH.

BIJOU THEATRE.
Broadway near 30th Street.
Every Night at 8.15. Matinees Wednesday and Saturday.
THE FANTASTIC COMEDY,
NIOBE.
By Harry and Edward Paulton, authors of EREMIE.
Presented by
ABBOTT AND TEAL'S COMEDY CO.

PALMER'S THEATRE.
Broadway and 30th Street.
Matinee Saturday
MARIE WAINWRIGHT,
assisted by Henry Miller, in a magnificent production of the romantic historical drama,
AMY ROBSART.

UNION SQUARE THEATRE.
Every night at 8.15.
BILLY NYE'S NEW COMEDY,
THE CADI
THOMAS Q. SEABROOKE
and BILLY NYE COMEDY CO.
Matinees Wednesday and Saturday.
Seats sold two weeks in advance.

CASINO.
Broadway and 39th Street.
Evenings at 8.15. Matinee Saturday at 2
Houses Crowded Nightly.
INDIGO.
Continuous Roof Garden Concert, 7:30 to 12.
Admission, 50 Cents. Seats on sale two weeks ahead.
ONE TO CAVALLERIA RUSTICANA.

GARDEN THEATRE.
Madison Avenue and 27th Street.
C. H. FRENCH - - - - - Manager
Evenings at 8:30 Only Matinee Saturday at 2
MR. RICHARD MANSFIELD
and his stock company in
NERO.
Saturday matinee—PRINCE KARL.

LYCEUM THEATRE.
4th Avenue and 23d Street.
DANIEL FROHMAN - - - - - Manager.
E. H. SOTHERN.
in Henry Arthur Jones' new play,
THE DANCING GIRL.
Matinees Wednesday and Saturday

H. R. JACOBS' THEATRE.
Corner 21st Street and 3d Avenue.
Matinees
MONDAY, THURSDAY and SATURDAY.
DAN McCARTHY, in
TRUE IRISH HEARTS.
Next week—THE PULSE OF NEW YORK.

HARRIGAN'S THEATRE.
Thirty-fifth Street and Sixth Avenue
M. W. HANLEY, - - - Manager.
SECOND SEASON.
EDWARD HARRIGAN in
REILLY AND THE 400.
Dave Braham and his popular orchestra.
Matinees Wednesday and Saturday.

STAR THEATRE.
Broadway and 13th Street.
A new Comedy by Mr. Sydney Rosenfeld, written expressly for
MR. ROLAND REED,
entitled
THE CLUB FRIEND.
Presented with an exceptionally strong cast.

GRAND OPERA HOUSE.
Reserved Seats—Orchestra Circle and Balcony—50c.
Wednesday and Saturday Matinee
PRIMROSE AND WEST'S MINSTRELS.
Next week—ALL THE COMEDIANS OF HOME.

NEW PARK THEATRE.
Broadway and 29th Street.
WM. M. DUNLEVY, - - - Prop. and Manager
BOYS AND GIRLS.
DON'T MISS SEEING IT.
Evenings at 8.15. Matinees—Thursday and Saturday.
Next week—TUNEFUL.

THALIA THEATRE
Bowery, near Canal Street.
LILIPUTIANS
IN
THE PUPIL IN MAGIC.
Second season.
Matinees—Wednesday and Saturday

KOSTER & BIAL'S CONCERT HALL.
23d Street, near 6th Avenue.
MATINEES—MONDAY, WEDNESDAY, SATURDAY
The French Comedienne,
TOUTOU SAIN.
MLLE. FOUGERE.
JENNIE JOYCE.
will appear in "Mrs. Astor's" dress

PROCTOR'S THEATRE.
23d Street West of 6th Avenue.
PROCTOR & TURNER, Proprietors and Managers.
CHARLES B. HOYT'S COMEDIANS,
Presenting William G. Berte's Successful comedy,
MR. WILKINSON'S WIDOWS.
MATINEES—WEDNESDAY AND SATURDAY.
Oct. 5—THERMIDOR.

MADISON SQUARE THEATRE.
EVERY EVENING AT 8:30 O'CLOCK
Third Month of
"JANE."

TONY PASTOR'S THEATRE.
14th Street.
MATINEES—TUESDAY, FRIDAY AND SAT.
WILLIAMS AND ORR'S METEORS.

HERRMANN'S THEATRE.
Every night at 8:30 Saturday matinee at 2
Fourth week of the reigning fashionable sensation,
HENRY E. DIXEY, in THE SOLICITOR.

DORIS'S BIG 8TH AVENUE MUSEUM.
Wanted at all times, Strange and curious people for curio halls. Dramatic, Variety and Sunday Concert people. Address Harry Corbin, Broadway and 27th Street. All other business, address John E. Doris, 554 Eighth Avenue.

FIFTH SEASON.
THE BOSTONIANS
In English Opera.
(BAKER, McDONALD and BARNABEE, Proprietors.)
in
ROBIN HOOD
at the
Standard Theatre,
SEPTEMBER 28.
Permanent address, MUSIC HALL, BOSTON, MASS.

ARTHUR HORNBLOW.
DRAMATIST.
50 West 25th Street

THE GIDDY GUSHER PAPERS.
By MARY H. FISKE.
Bound in cloth, 75 cents. By mail, 85 cents.
Address, THE DRAMATIC MIRROR,
1439 Broadway, New York.

PRICE WEBBER, Manager Boston Comedy Co. Sixteenth season. Organized May 24, 1875. Address 202 Washington Street, Boston, Mass., or Augusta, Maine.

1890——SEASON——1891

RICHARDSON AND FOOS,

THEATRICAL

Printers & Engravers

112 Fourth Avenue, New York.

GEORGE PATTERSON, - - - SOLE PROPRIETOR

Most complete Show-Printing House in the world. None but the best artists engaged.

STOCK PRINTING FOR

MONTE CRISTO,	CORSICAN BROTHERS,
TEN NIGHTS IN A BAR-ROOM,	DR. JEKYLL AND HYDE,
MOTHS,	TWO ORPHANS,
DIPLOMACY,	TWO NIGHTS IN ROME.

PANTOMIME, BURLESQUE AND VARIETY CUTS.

First-class Work Only at Reasonable Prices.

ESTIMATES CHEERFULLY GIVEN.

LILLIAN ROWLEY

The American Girl,

H. GRATTAN DONNELLY'S MASTERPIECE,

(Written expressly for Miss Rowley.)

Begins season Oct. 1st, at Albany, N. Y.

H. B. MAHN, Manager.

Sadie Scanlan,

America's Greatest Irish Comedienne, presenting Fred. Marsden's Beautiful Irish Comedy-Drama,

EILY.

JO. DILLON, Business Manager. WILTON & KYE, Managers.

Combinations Wanted Season 1891-92

PORTLAND THEATRE, PORTLAND, ME.

For open time, address

G. E. LOTHROP, Lessee and Manager,

Corner Dover and Washington Streets, Boston, Mass.

FRED. B. NORTON,

GENERAL THEATRICAL AND MUSICAL AGENT.

7 Victoria Arcade, Castlereagh Street, Sydney, N. S. W. (Take the elevator.)

Every description of Dramatic and Variety business transacted. Always vacancies for Novelties and Specialty Turns. Correspondents in all the Colonies. Registered cable address, VIGILANT, SYDNEY.

MISS MARBURY.

TO AMERICAN AND FOREIGN DRAMATIC AUTHORS

Manuscripts placed on best terms, contracts drawn, orders secured, royalties collected and remitted, accounts accurately kept. Charges very moderate. References: Mrs. Hodgson Burnett, Messrs. Victorien Sardou, Alexandre Bisson, C. Haddon Chambers, Clyde Fitch, Brander Matthews, and many others.

Acting rights sold to managers free of commission. Money-earning property always to be had on application.

Address 21 West 29th Street, New York.

HAMMERSTEIN'S

HARLEM OPERA HOUSE.

One Week Only.

Beginning Monday, September 28.

ONLY MATINEE SATURDAY.

Engagement of the young American star,

Cora Tanner,

Under the management of COL. WILLIAM E. SINN.

Presenting for the first time in this city Clinton Stuart's successful play entitled

WILL SHE DIVORCE HIM?

Assisted by A CAREFULLY SELECTED COMPANY from COL. SINN'S

BROOKLYN PARK THEATRE.

"The greatest success beyond a doubt of Cora Tanner's many artistic successes."

Mr. ROBERT DOWNING

assisted by

EUGENIA BLAIR

and his own company,

IN REPERTOIRE

of

CLASSICAL PLAYS

EN ROUTE.

PLAYS.

BRUTUS; or, The Fall of Tarquin.

VIRGINIUS.

GLADIATOR.

DAMON AND PYTHIAS

JULIUS CÆSAR.

KATHARINE AND PETRUCHIO.

FRENCH MARRIAGE.

Permanent address, "Edgemore," Benning's, D.C.

FROST-FANSHAWE COMPANY

want a character old man, and a comedian for repertoire.

Address FRANK FANSHAWE, as per route.

HAZLE HALL

HAZLETON, PA.

Seating Capacity, 800; 25,000 to draw from.

EXCELLENT SHOW TOWN.

NOW BOOKING. First-class attractions address

MANAGERS HAZLE HALL,

456 Broad Street, Hazleton, Pa.

1891 SEASON 1892

THE

CELEBRATED ACTOR

MR. JAMES O'NEILL

IN REPERTOIRE

OF ROMANTIC DRAMAS

ADDRESS

F. CONNOR

EN ROUTE

WIFE FOR WIFE.

(John A. Stevens' great 4-act emotion.)

TO LET ON ROYALTY.

Star parts, suitable leading man or lady. Special pictorial printing, finest ever used.

T. H. WINNETT, Manager,

25 West 30th Street, New York City.

For sale—sensational comedy-drama, DEVIL'S FOOD.

DETECTIVE! WE WANT A MAN in every locality to act as PRIVATE DETECTIVE under our instructions. Send stamp for particulars. WASHINGTON DETECTIVE AGENCY, Box 56, Washington, Iowa.

☞ The rate for cards in Managers' Directory is $3 per inch for three months.

MANAGERS' DIRECTORY.

THEATRES.

ALTON, ILL.

TEMPLE THEATRE.
R. H. WORTMANN, Manager.
THE NEW OPERA HOUSE. Ground Floor. Seats 1,000. Eight boxes, orchestra, dress circle, balcony and gallery. Playing first-class companies only.

BLUE ISLAND, ILL.

BOURKE'S OPERA HOUSE.
H. C. STANLEIGH, Bus. Mgr.
Population, 5,000. Only theatre in the city. House lighted with electricity. Five town. 16 miles from Chicago. Now booking for 1891-92.

BONHAM, TEXAS.

GRAND OPERA HOUSE.
On the ground floor. Elegant dressing rooms, comfortably heated, lighted by electricity, etc. First-class attraction only are being booked. Fair week (Sept. 21 to 26) open. Opera company preferred. Managers having open time, write or wire.
W. G. PIERCE, Manager.

COLUMBIA CITY, IND.

LINVILL OPERA HOUSE.
The only popular priced theatre in the city. Ground floor. Elevated seats. Good stage. Full stock of scenery. First-class band and orchestra with the house. First-class attractions write for dates to HARTER BROS. Box 197. Season opens Oct. 1.

COUNCIL BLUFFS, IOWA.

DOHANY'S OPERA HOUSE.
JOHN DOHANY, Manager.
NOTICE TO MANAGERS AND DRAMATIC AGENCIES.
I am now booking time for Dohany's Opera House after February 15th, 1892.
JOHN DOHANY.

CALVERT, TEX.

CASIMIR'S OPERA HOUSE.
J. P. CASIMIR, Manager.
Just refurnished. Seats 550. Population, 4,000. Complete scenery. Open dates.

DAWSON, GA.

HART'S OPERA HOUSE.
T. J. HART, Proprietor and Manager.
Population, 3,000. Seating 500. Good opera chairs and scenery. Five town on Central R. Road & Columbus Southern. Booking first-class attractions only.

ELYRIA, OHIO.

OPERA HOUSE.
W. H. PARK, Manager.
Seats 800. Complete Scenery. Population, 7,000. Dates open.

FAYETTEVILLE, N. C.

OPERA HOUSE
PEMBERTON & McDUFFIE, Managers.
Under new management. Seating capacity, 800. Population, 8,000.
Very best hotel and railroad facilities.
Address PEMBERTON & McDUFFIE, Managers.

FAIR DATES, NOV. 4, 5, 6.
WRITE OR TELEGRAPH.
PEMBERTON and McDUFFIE, Managers.

FROSTBURG, MD.

RAVENSCROFT'S OPERA HOUSE.
JOHN RAVENSCROFT, Manager.
Seats 850. The only first-class Opera House in Frostburg. Open Time for good attractions. Will Share only.

GADSDEN, ALA.

KYLE'S OPERA HOUSE.
Seating capacity, 640. Pop. of city, 8,000.
Now booking for 1891-92.
Only one first-class attraction per week wanted.
T. S. KYLE, Manager.

LEBANON, TENN.

WHITE'S OPERA HOUSE.
Some good open time in October and November. Population, 5,000, and 500 students to draw from.

MANISTEE, MICH.

MANISTEE OPERA HOUSE.
H. PEDERSEN, Manager.
Population 20,000. One of the best theatres in Michigan and the only theatre in Manistee. Seating capacity, 1,000. All modern improvements. Only first-class attractions booked.

MONONGAHELA CITY, PA.

OPERA HOUSE.
H. J. GAMBLE, Proprietor.
Thirty miles from Pittsburg. Open dates in season 1891-92. Only first-class attractions booked.

MEADVILLE, PA.

ACADEMY OF MUSIC.
E. A. HEMPSTEAD, Prop. and Mgr.
Complete in every detail. J. A. HANKA, Baggage Transfer.

NEW CARLISLE, OHIO.

OPERA HOUSE.
B. M. LOWMAN, Manager.
Just completed. Full stock scenery. Seating capacity, 1000. Stage, 25x60. Dedication or traction wanted. Rent or Share.

OSHKOSH, WIS.

GRAND OPERA HOUSE.
Population, 30,000. The only theatre in the city. Second class. Capa., 1,500.
J. F. WILLIAMS, Manager.

ROCKWOOD, TENN.

ROCKWOOD OPERA HOUSE.
L. J. SCHOLL, Manager.
Seats 500. Good scenery. Population, 4,000. Dates open.

ROLLING FORK, MISS.

PILOT OPERA HOUSE.
S. W. LANGFORD, Manager.
On I. N. O. & T. Ry. Miss. Valley Route, 40 miles north of Vicksburg, 30 miles south of Greenville. R.R. schedules and connections all could be desired. New house, seats 450; good 2 or 3 night stand. Open dates; shares only.

SOMERVILLE, N. J.

SOMERSET HALL.
GEO. A. VOORHEES, Manager.
Seating 600. Complete scenery. Population 6,000. Dates open.

SHEFFIELD, ALA.

SHEFFIELD OPERA HOUSE.
Midway between Chattanooga and Memphis, on three railroads. Population in and around Sheffield, 15,000. Seating capacity, 800. New theatre, and only one lighted by electricity. Open dates from Sept. 1, 1891. DAVIES & CO., Managers.

THOMASTON, CONN.

OPERA HOUSE.
W. R. MAGUIRE, Manager.
Seats 900. Gas and Electric Lights. Steam heat. Height to grooves 16 feet, to rigging loft 32 feet, between fly galleries 40 feet, wall to wall 47 feet. Open time for good attractions. Sharing terms.

WAYNESBURG, PA.

WAYNESBURG OPERA HOUSE.
Population 2,500. Now booking first-class attractions only for coming season. Managers having open time write for dates. Stage newly furnished with the largest set of scenery and set pieces of any house in Western Pennsylvania, outside of Pittsburg.
Troupes playing this town can play Bowing night in Wheeling, Washington, Mackeport, Greensburg or Uniontown.
COOKE AND McCONNELL, Managers.

HOTELS, ETC.

ALLENTOWN, PA.

HOTEL ALLEN.
The finest equipped hotel in the Lehigh Valley. Rates to the theatrical profession.
$2 TO $2.50 PER DAY.
Passenger elevator.
JOHN H. HARRIS, Proprietor.
Formerly of Harris House, Washington, D. C.

HARTFORD, CONN.

UNITED STATES HOTEL
(City Hall Square.)
Two minutes' walk from Opera House. First-class theatrical patronage solicited. Free coach.
D. A. ROOD, Proprietor.

KEOKUK, IOWA.

ADVERTISING.
There are only two daily newspapers in Keokuk, Iowa. The Constitution-Democrat has nearly double the circulation. The manager of the Opera House does not advertise in the Constitution-Democrat. There is no dispute as to price. But an attempt to save money at the expense of the companies. Companies are entitled to a reasonable amount of daily newspaper advertising, but do not get it in Keokuk. Have the contract right.
CONSTITUTION DEMOCRAT CO.

MEADVILLE, PA.

GABLE HOUSE.
RATES $1.50, AND $2 PER DAY.
CONVENIENTLY LOCATED.
FIRST-CLASS ACCOMMODATIONS.
A. B. STEELE, Proprietor.

MEADVILLE, PA.

THE PHŒNIX HOTEL.
W. A. BAKER, Proprietor.
ERECTED DURING THE SUMMER OF 1890.
New House. New Furniture.
ONE MINUTE'S WALK FROM THE ACADEMY OF MUSIC.
Rates $2 per day.
Patronage of the theatrical people solicited.

PHILADELPHIA, PA.

MRS. H. W. COTTER.
932 South 7th Street.
PROFESSIONAL BOARDING HOUSE.
SPECIAL RATES. TERMS MODERATE.
LUNCH AFTER PERFORMANCE.

PITTSBURG, PA.

MONONGAHELA HOUSE.
SAML. S. BROWN, Proprietor.
Pittsburg's Famous Hostelry.

SOUTH BETHLEHEM, PA.

THE HOTEL WYANDOTTE.
Adjoining Opera House.
Hotel complete throughout with all the modern conveniences. Special rates to the theatrical profession. The patronage of first-class companies is respectfully solicited.

CORRESPONDENTS WANTED.

AT ONCE

in every City and Town in the United States and Canada for

THE STAGE.

A new dramatic weekly out every Saturday. Five cents. Subscription, one year $2. Send sample letter with application to 1164 Broadway, New York City, by Oct. 5.

Address,

ALBERT ELLERY BERG,

Editor of THE STAGE,

1164 Broadway, New York City.

The Next Best Play to Hazel Kirke.

A FIVE-ACT ENGLISH RUSTIC COMEDY-DRAMA.

Address RAWDON BLAKE,

Marion, Ohio.

BOYS' BOARDING ACADEMY.

WILTON, CONN.

Best of care, kind treatment, good table. Practical, healthful and discipline. I am sure, with my experience, I can please. Payments by the three months or monthly terms. Parents who are troubled can place their sons with me. The boys shall have all the comforts of home.

AUGUSTUS WHEELOCK.

THE MIRROR office is open every Monday night for the reception of advertisements. Advertising copy is taken until 10:30 P. M. Advertisements may be sent from out-of-town by telegraph.

FOREIGN.

ROME.

SEPT. 24, 1891.—I really thought that I should not have anything new to write about this month, and in the dramatic world there is nothing new, excepting promises for the Autumn, for which we are panting and gasping with all the longing that five months of torrid heat can give.

But, I have a new opera and a new composer to introduce to you. They have not come upon us with the lightning flash of surprise of Mascagni and his Cavalleria Rusticana. They were expected. They had already been seen and heard at the Scala of Milan, in 1889. But they had not yet made acquaintance with the Sunny South. Even now, they have not come so far as Rome—but we have heard them in Lucca, and they have received a colossal welcome. Only thirty seven calls and seven encores.

Puccini is an original temperament. He has ideas and intentions all his own. The only fault his friends had of him was whether his instrumentation would be equal to his artistic zeal of portraying human passions, whether he could be sculptor as well as painter. He has, however, shown himself as great in harmony as in melody—and his instrumentation is as novel as it is bold in conception.

Like most operas of the new school Puccini's Edgar has neither symphony nor introduction, but begins at once with a chorus of peasants, followed by the prima donna's first air, which gained the first call to the composer. The first encore was gained by the second chorus, which also won two calls for the composer, who was likewise recalled several times at the end of the first act.

But I cannot follow the opera piece by piece. Some of the numbers are positively stupendous—gems of the first water and quite original in conception.

We have here another superior musical intellect. At the end of the opera Puccini received an ovation and was accompanied to his lodging by an immense crowd, a band and torchlight procession—a little more and his admirers would have carried him on their shoulders. Those Italians are so enthusiastic! I may say, as terrible in love as they are in hate.

I must now contradict a rumor that has been set afloat by some badly informed English papers, namely, that Mascagni made it a stipulation, when contracting for his new opera, Suzel, that Spartaco, an opera of one of his friends, should also be taken. This is absurdly false, especially as Mascagni has not anything to do with contracting for any of his operas. He is entirely in the hands of Sonsagin, the fortunate editor, who discovered him. Sonsagin is Mascagni's Barnum, and Mascagni gets but a very small share of Sonsagin's profits out of the Cavalleria Rusticana. Even those small profits, however, have already made him independent for the rest of his days. No opera, in one act, has ever had such a phenomenal success wherever heard as this Cavalleria Rusticana.

Our prose theatres are beginning to open, but no novelties have yet been brought out, though many are promised, such as Signora Fanny, by Rovetta; In Love, by Marco Praza; The Other One, by Colavetti, one of the most eccentric writers in Italy, and the author of that extraordinary novel, "Fidelio," good and bad enough for a Zola to have written. Festoni brings out his Faith, and Traversi The Rozenos and A Rebellion. Scalinger gives us A Pearl, and another strange genius, Pasquale De Luca, comes on with Wanda's Knot. Gallina, Giacosa, Cognetti and other stars of Italy's dramatic sky have also novelties in store for us.

Raspantini has brought out a drama in Turin, The Gentlemen of the Night, taken from an old Venetian legend, and it has met with success. The Trap by Duval, which has been given in Florence, was a failure, but, Rovetta's New Lady's Maid is a success.

Castelnuovo's First Lie was a failure in Leghorn, as was also Love's Struggle, given at Verona.

The Countess of Roccaforita by Signor Canni, is a success at Turin. Signor Gemelli has had a splendid success at Como with a play called The Carabinier. The author played the title-role.

Other works announced for speedy production are The Right of Living, in five acts, by Marie Leoni; a one-act piece, Pierina, by Ferrati; Wimi, in three acts, by Del'a Porta; Mothers by De Luca; An Artist's Heart by Signor Moneta; The Second Marriage by Pincherle; The First Throb by Dumont, and The Prima Donna's Husband by Festoni.

When will these novelties be given in Rome? Echo answers, when?

There is now one of the best dramatic companies in Italy playing at the Nalle Theatre, with Italy's great actress, Marini, at the head of it, but only French productions are given, when so many Italian pieces are waiting to be produced. It is a positive disgrace to art that there should not be even one regular dramatic company in a capital like Rome. The Nazionale Theatre was built purposely for a permanent dramatic company, but it soon failed, and we returned to the old wandering company system, changing every month, but all bringing with them the same repertoire of French taste. True, we are shortly to have Fallen Rome, by a new Roman author, but the title gives little promise of success.

By the bye, Duse is coming to Rome shortly with The Lady of Challant, after having first tried it in Turin. Always Turin to have the first taste of our dramatic novelties! One would think that it was the capital, instead of Rome. Too bad—*now a days*.

I will not conclude without mentioning a little fact, which will make you smile, if not laugh. An original author, who shall be nameless, was confessing to a friend of mine the other day that whenever he is short of a plot on which to embroider his threads of eloquence, he opens Shakespeare! Thus he has written a play, adapted from Othello. Othello is a rich merchant, and Desdemona the daughter of a State official. Cassio is a young officer in the Italian army; Iago, Othello's Chief Secretary. Names, scenery, time and place are changed, of course.

I confess, I should like to see this play, and hope it will be given soon. If it is, you shall hear of it.

S. P. Q. R.

FOREIGN ECHOES.

Sant Mathews, Allan Agnesworth, and Therese Mayer are the latest additions to Henry Arthur Jones' company for the Avenue Theatre, London.

Miss Decima has reached its fiftieth performance at the London Criterion.

George Moore has discovered that writers and dramatic critics have much in common. He says that neither like Ibsen and both wear dress suits. George needs some Castoria.

Genevieve Ward will take a trip to South Africa in November to play the principal pieces of her repertoire. Luscombe Searelle will be her manager.

Mr. Hare has reopened the London Garrick with a revival of Robertson's School.

Madame Agnes is in rehearsal at the Theatre-Michel, St. Petersburg. The German and Austrian rights to the play have also been disposed of.

An Australian minister said recently from the pulpit: "The success of our dramatic season seems to be proportionate to its objectionable character."

By the way, the Australians think that The Dancing Girl is a lugubrious play. "A cold sweat dripped from the clammy brow of the audience," writes the Melbourne *Bulletin* critic.

The new musical wordless play Yvette, produced on Sept. 12 in London, is not the success that L'Enfant Prodigue proved, although it is by the same author. The story is as follows: Pierrot is a Savoyard shepherd, and he loves and is beloved by Yvette, a woodcutter's daughter. But the old woodcutter refuses to let his daughter wed the impecunious youth until Pierrot has promised to go away and work to win his bride. Next the amorous shepherd is in the streets of Paris starving. Some benevolent ladies compel their beaux to give their coats to Pierrot, and one actually makes the ragged boy drive home beside her in her carriage. Then we find him gaily clad in faultless evening dress, red cutaway coat, white waistcoat, and black silk knee-breeches, like the other guests in the house of his protectress. There is a sound of revelry by night, and Pierrot is in the very thick of it, when, all of a sudden, he sees in a vision his sweetheart taking leave of her father in company of two nuns, evidently intending to go into a convent. This puts an end to his gay doings, and off he rushes to arrive at the church of his native place just in time to prevent Yvette taking the veil, and to take her in his arms instead.

A lady well known in English society circles has brought upon herself the anger of the Ibsenites by refusing to witness a performance of Ghosts. The lady's excuse was that no respectable woman would play such a part as the mother in Ghosts. To this the *Whitehall Review* says: "But surely it needs that some discrimination be made between the actress and what she acts? Miss Janet Achurch, among other Ibsenite interpreters, must not take this severe censure to heart, or look upon it as any other than a hasty judgment. If this view of the case were to be universally adopted then surely we would have to apply it all round, and our players would have to produce certificates of conduct before they would be allowed to represent certain roles. It is, we trust, not overstepping the mark to say that there are at present many actors and actresses who represent virtuous men and women on the stage, who themselves can scarcely be said to answer to such a description; while, on the other hand, the most innocent of persons might be called upon to counterfeit the actions and movements of characters the very reverse of their own."

The same paper deals vigorously and summarily with the much vexed Ibsen question. "I should like to know once for all," says the *Review*, "what the Ibsenites really are contending about, and whether they uphold simply Ibsen or his theories. If they claim Ibsen's right of public recognition simply on the ground that he is a genius, then all we can say is that Juvenal, Ovid and Rabelais were geniuses; and yet we cannot admit that an open rendering of their works in English would benefit the community at large. If they affirm his theories to be correct, and that the world is naturally vicious, and that a man must necessarily become a drunkard because his father was a drunkard, then let them act up to their beliefs. Surely they are not the select few whose own spotless lives, and those of their ancestors, stamp them as the just critics of humanity, to whose inherent immorality they are the only and striking exceptions. When we see one of these boldly acknowledging himself or herself as a victim to the favorite crime of his or her grandfather, then we can, perhaps, recognize that probably all their utterances are not the promptings of lunacy. If Ibsen has written his works to acquaint us that the world is bad, then undoubtedly he has lived in vain; the world always has been bad, and most likely will continue to be so to the end of time. But if he has come to furnish people with ridiculous excuses for their ill-living, then his mission is an evil one. The man who cannot run his course of profligacy without finding an excuse in the conduct of his deceased progenitors is a despicable object, and the sooner he becomes extinct, the better."

STRAWS.

MUST WE WAIT SO LONG?

Boston Times.

When the charity commission of Paris audits Mr Augustin Daly's accounts to get the *droit des pauvres* on his receipts, it will be known whether the reports of his big business there were exaggerated by the papers or not.

IT SUFFERS.

Albany Express.

How many actors, after several years of success as variety artists, become inflated; and, washing off their accustomed grotesque make-up and donning the latest gray Prince Albert, gird up their loins, exclaiming: "Now for high comedy!" High comedy generally suffers under these assaults—yes, and even farce-comedy at times.

THE BEST PAYS BEST.

Philadelphia Ledger.

It is much the same in dramatic matters as in literature; there is that which is attractive solely to the comparatively few learned and cultured minds, and that which appeals to the minds of the many. It is needless to say that the latter should be always as free from offence as the former, and happily it most commonly is. That which every manager should most carefully consider is that, while the public desire to be entertained and amused by the drama, they want it to be cleanly and wholesome in its character. In the matter of the theatre, as in other matters, it is the best of its kind that pays best. As an illustration, those actors and those plays which appeal to the finest sympathies and the noblest sentiments of the public are almost invariably the most successful pecuniarily.

NEITHER FOOLISH NOR VICIOUS.

Pittsburg Dispatch.

What a queer idea some theatrical managers have of the public! No wonder so many theatrical ventures result disastrously. Hundreds of thousands are lost every year through the stupidity of persons who place entirely too low an estimate upon the intelligence and sense of decency of the masses of the people. No amount of experience will teach such persons anything, because they attribute failure to any other cause than their own lack of common sense. The road is annually strewn with the wrecks of shows that are launched with the managerial understanding that half of the amusement-going public are fools and the other half vicious, and that the loss of the patronage of decent and cultured people will be more than offset by the favor of the two prevailing elements. The rotten plays and worse players that are sent out of New York every year under this impression and the reception they almost invariably get tell the story. Another conspicuous evidence of managerial stupidity is the sending of such plays among the country towns and villages, as if a rural population were naturally more vicious and morally callous than the slums of a great city. It was the honest, coal-begrimed miners of Pennsylvania who hissed the convict adventuress off the stage.

ANOTHER VIEW OF PUBLIC TASTE.

Fort Worth, Tex., Gazette.

Without the least inclination or desire to be considered pessimistic, *The Gazette* is forced to the conclusion that the present theatrical season has been largely given over to the red fire, gun play, realistic school, and that plays are more valued for the stage effects than any merit in the lines. The Black Crook, The Devil's Auction, a comic opera or Hoyt's skits will draw larger houses than the best of Shakespeare's plays in the hands of a thoroughly artistic company. Yet, the fault is not with the players or even yet the managers. The public taste has become vitiated, until, like the inebriate, it requires highly spiced pabulum instead of solid and substantial diet. Paint and tinsel are in the ascendant and will continue to be as long as the public demands it. Realism has even reached Victor Hugo's devil fish and Jules Verne's Bottom of the Sea. The public demands something exciting and amusing. The glare of the fine lights upon special scenery designed for realistic effects is the medium through which the shekels are drawn in. Hoyt's Hole in the Ground, that combination of nothing as far as plot is concerned, with its specialties, will please more people than the most costly production of Macbeth or Richard III.

"READ BY ALL."

Paris, Ky., News.

THE NEW YORK DRAMATIC MIRROR is the recognized theatrical journal and is read by all the show folks throughout the land. It is ably edited by Harrison Grey Fiske and contains all the latest theatrical news, is clean and pure, and devoid of scandalous matter. The paper is represented here by George D. Mitchell, who has been on the staff for twelve years.

IN OTHER CITIES.

BOSTON.

A larger number of changes of bills than for some time past characterizes this week at the Boston places of amusement. The two country dramas continue their prosperous runs, and Ye Earlie Trouble begins its last week at the Museum but, with these three exceptions, every house presents a change of bill this week.

At the Hollis Street Rose Coghlan will give her first performance in this city of Dorothy's Dilemma. There are several reasons why this engagement should prove a successful one. Miss Coghlan is one of the most popular actresses that visits this city, and there will be a great deal of curiosity to compare her piece with the other version of the same German original that ran so long at the Park last Spring. William Redmund, who is a leading member of her supporting co., has always been a favorite actor in this city ever since he was the leading man of the old stock co. at the Boston. The engagement is limited to one week, and will be followed by Boys and Girls.

Another drama new to Boston is Judith which is being presented at the Globe by Mlle. Rhea. The piece is from the pen of Sigmund B. Alexander, a young Boston author, and is attracting considerable interest on that account. It is cleverly acted by the talented French actress and her carefully selected co. It is cast as below: Charles Inglise, William Harris; Edgar Woolcott, Burr Carruth; Dr. Henry Phelps, Errol Dunbar; Dr. Marcus Weil, Lauren Rees; Abraham Aaronson, E. L. Walton; Cecil Endicott, J. Ramony; Paul Woolcott, Gracie Sherwood; Henrietta Aaronson, Miss Vernon; Edith Craig, Miss Graham; Gladys Sinclair, Una Abett; Adelaide Watson, Florence Sherwood; Julia, Bell Jordan; and Judith Woolcott, Mlle. Rhea. The engagement of Rhea will be followed by Margaret Mather for the week of 5-10.

An old play but a favorite one at the Tremont, She Stoops to Conquer, is one of the most attractive of the old comedies to Boston theatregoers and the attraction of a new Tony Lumpkin will serve to make Stuart Robson's engagement an unusually successful one. Then, too, Boston theatregoers have never had the opportunity of seeing Goldsmith's comedy given in the form in which Mr. Robson presents it, with the original epilogue which has been slighted by modern managers.

Natural Gas is playing its first engagement at the Grand Opera House. This popular farce-comedy has played several successful engagements at the down-town houses, but it has never been seen at this favorite house. An additional attraction this season is the presence of May Howard, who was a great favorite whenever she used to appear here on the variety stage. Kidnapped closed an unusually successful week at this house Sept. 26.

One has only to stand at the door of the Boston any night between half-past seven and eight to be convinced of the popularity of The Old Homestead. The crowds actually swarm to the theatre. The first week of the engagement was the most successful pecuniarily of any in the history of the house, and there has been no falling off in patronage since that time.

The County Fair is meeting with a similar success at the Park, and the management are confident that Neil Burgess would prove a drawing attraction in Boston for two years as well as one. There is just as lively a demand for seats as at the opening of the engagement, and the house is sold out every night before the beginning of the performance.

Ye Earlie Trouble is now on its last week at the Museum, and will be replaced by The Schoolmistress 5. Henry Guy Carleton's brilliant American drama ought to draw well wherever it is produced, and it is to be hoped that future presentations will be even more successful pecuniarily than those of the prosperous run at the Museum, which is brought to a close, owing to engagements that had been made before the opening of the season. It will be hard to give the piece with more effective scenery and equipments than those provided by Manager Field.

A Hole in the Ground is one of the most attractive of the Hoyt farces to Boston theatregoers, and this week's engagement at the Howard Athenæum is sure of success. Hattie Harvey is one of the most attractive members of the co. The Howard Burlesque co. did a good business a week or 21-26.

Kate Glassford, supported by Lothrop's Players, in Claire and The Forgemaster, is the attraction of the week at the Grand Museum. H. Percy Meldon plays Philippe Darblay 28, afternoon and night, and 31, afternoon.

My Turn Next is the week's offering of the comedy co. at the Palace, and Mr. and Mrs. Frank Bush head the long list of specialty performers.

After several postponements the new Columbia is to be opened 5, with Frohman's co. in Men and Women, which is to be presented for a short run. The seats for the opening night are to be sold at auction at the Hollis Street on the afternoon of 29.

Pinero's The Schoolmistress will afford the members of the stock co. at the Museum excellent opportunities. It is to be cast as follows: The Hon. Vere Queckett, George W. Wilson; Mr. Reginald Paulover, E. L. Davenport; Rear Admiral Archibald Rankling, George C. Boniface; Lieutenant John Mallery, Charles Barron; Mr. Saunders, Junius B. Booth; Tyler, Charles S. Abbe; Otto Bernstein, James Burrows; Jaffray, Franklin Hallett; Goff, Edward Wade; Miss Dyott, Anna M. Clarke; Peggy Bessiefrigge, Miriam O'Leary; Dinah, Evelyn Campbell; Gwendoline Hawkins, Agnes Acres; Ermyntrude Johnson, Ida Glenns; Mrs. Rankling, Fanny Addison, and Jane Chipman, Kate Ryan. The only time that the piece has been given in this city was in 1887, when Rosina Vokes gave a few performances of it at the Park.

Jefferson and Florence in the revivals of The Heir-at-Law and The Rivals will be seen at the Hollis Street in the near future.

Richard Mansfield will soon play an engagement at the Globe, where he will be seen in his latest New York successes. This engagement will be a great success in every way, as Mr. Mansfield always draws tremendous houses at this theatre.

Mrs. Harrison watched the presentation of Washington life in A Texas Steer at the Tremont 25. She occupied Mr. Abbey's box, and was accompanied by Mr. and Mrs. McKee and by Mr. and Mrs. C. A. Coffin, of the Thomson-Houston Electric Co., of Lynn.

It can be positively stated that John Stetson has made no arrangements for sending out any cos. on the road this season. This ought to end the rumors that have been current to the effect that he was going to manage an American tour of Mrs. James Brown Potter and Kyrle Bellew, and also the later one, which said that he was going to organize an opera co. to give the first American production of The Nautch Girl, the latest success at the Savoy, London.

Kate Ryan and Agnes Acres are to make their first appearances of the season in the production of The Schoolmistress 5.

The Friends of Harry P. Jordan are glad to see that he is able to be back at his old place at the box-office of the Hollis Street for a part of the time each day. He is rapidly recovering from his recent severe illness.

Those who attended the matinee performance of A Texas Steer at the Tremont 26 saw an additional feature that was not down upon the bills. This was the presentation to "Sam" Roads, the private secretary of Governor Russell, of a magnificent gift from the Boston contingent of the Sea Serpent Club, an organization of which Charles H. Hoyt and William Seymour, the acting manager at the Tremont, are prominent members.

Clay Greene and Gus Thomas were among the large audience that watched the performance of Ye Earlie Trouble at the Museum 22.

Those who hoped to see Joan of Arc during the coming engagement of Margaret Mather at the Globe 5-10 will be disappointed. It has been decided not to give Sardou's play, but Miss Mather will be seen in the other favorite pieces of her repertoire, including Medea and Nance Oldfield.

The rehearsals of Quack, M. D., are moving along very smoothly. The talented firm of Childs and Seymour have done quite a bit of revision with the piece, and as a result the play may be counted upon to make a hit.

A series of four grand opera productions have been arranged by the management of Music Hall. The first will be given Oct. 12, when Madame Laura Schirmer-Mapleson will make her reappearance on the American stage in Lucia di Lammermoor. Il Trovatore will be given on Nov. 17, and in this opera Madame Fursch-Madi will make her first appearance in America in three years. On Dec. 29 Georgine Von Jaunschowsky will be seen for the first time in Boston in two years as Gilda in Rigoletto, while Sig. Campanini will make his sixth appearance in the title-role. The last production will be La Sonnambula, in which Marie Decca will play Amina. Mlle. Decca has never been seen in opera on the Boston stage. Among the others who have been engaged for the production are Clara Poole, Carita Benedict, Charles R. Adams, Giuseppe Del Puente, and Dr. George E. Clarke. Rich and Harris have given their permission to allow John C. Mullaly, musical director at the Hollis Street Theatre, to conduct the orchestra of thirty-five pieces at these performances. The chorus will number forty voices.

When Rosina Vokes plays her annual engagement at the Tremont at Christmas time, she will give the half-dozen new pieces which she has secured during the Summer.

Stuart Robson will probably divide his second week at the Tremont between revivals of Is Marriage a Failure and The Henrietta.

No one has yet been appointed as press agent at the Grand Opera House to fill the vacancy caused by the resignation of J. C. Doherty.

Carrie Tutein was a strong attraction at the Palace week of 21-26, and all her songs were received with great favor.

Still Waters Run Deep was given at Union Hall 30 by the pupils of the Tremont School of Acting.

H. M. Pitt, Christine Seite and the H. M. Pitt Dramatic co. will play an engagement in New York in October. They will play A Cure for the Blues. Their tour began at Laconia, N. H., 21.

The ladies' parlor at the Gaiety and Bijou has been fitted up with a handsome new set of upholstered furniture to replace the rattan set used during the Summer months.

It is said that Charles H. Hoyt is to write a base-ball play in which the principal character will be impersonated by Captain Anson of the Chicago league nine.

Madame Matazzi Diligenti, Signor DeVivo's new Italian star, is to play a Boston engagement late in the season.

Frederick Paulding will present The Struggle of Life at the Grand Opera House week of 26-31.

R. M. Field has been completing arrangements for a New York production of Ye Earlie Trouble, which made so emphatic a hit at the Museum.

F. M. Garland, who is to play Dr. Larsan in the production of Margaret Fleming, is a brother of Hamlin Garland, the essayist and novelist, who is a warm friend of James A. Herne, and is a strong advocate of that school of the drama of which Margaret Fleming is a type.

It is possible that Lady Bountiful may be given at the Museum Nov. 7, the date of the presentation of the piece at the Lyceum Theatre, New York.

At the conclusion of the run of Men and Women at the New Columbia, Mr. Wilkinson's Widows will be presented by the new stock co. which is to be employed by Rich, Harris and Atkinson. This co. will be made up as follows: Joseph Billard, Frank Carlyle, Paul Archer, M. A. Kennedy, M. C. Daly, Harry Allen, R. C. Cotton, Harry Barwood, William Thompson, J. W. Ryley, Mrs. Georgia Drew Barrymore, Johnstone Bennett, Emily Rancher, Lilla Vane, Mattie Ferguson, Grace Wilson, Annie Wood, Katherine Gray, Jennie Guion, Amelia Summerville, and Maud White. The Columbia is to be made a comedy house, and will exclusively produce the works of Bronson Howard, Sardou, William Gillette, De Mille and Belasco, as well as all of Charles Frohman's New York successes.

JAY B. BENSON.

PHILADELPHIA.

The warm weather that has prevailed here for the past two weeks is playing sad havoc with business at the theatres, and excellent attractions that would have drawn crowded houses in cooler weather have played to very small audiences.

The Grand Opera House, being a Summer theatre, has not been visibly affected, and Rose Coghlan, thanks to the judicious press work of her manager and leading man, Mr. Sullivan, played to good houses all the week, while Willard, Julia Marlowe and the others suffered.

George Barrett should feel highly gratified by the ovation he received at the Park 21 when he made his initial bow as a star before an American audience in Another Man's Shoes, a comedy-drama in five acts, by John Harrison. His entrance was the signal for a typical Philadelphia welcome, and for fully two minutes this talented artist could do nothing but bow his acknowledgments. At the fall of every curtain he was called out, and after the finale the usual Quaker Cry cry of "Speech! Speech!" was raised, accompanied by stamping, shouting, etc., that would not be suppressed until Mr. Barrett and Mr. Harrison, the author, came before the curtain. The play contains many strong and striking situations, but lacks originality. The dialogue is crisp and sparkling, but seldom brilliant. It is well written and has few dull moments, but hardly suits Mr. Barrett's abilities. The general opinion literally is that Another Man's Shoes do not fit Mr. Barrett, and are just about three sizes too small. Beatrice Lieb presents a pleasing picture on the stage, and does well when no dramatic fire or spi it is required. King Bedley, Georgie Dickson and Walter Craven do some excellent work, and the rest of the cast are good. Cast: Joseph Hanley, King Bedley; Philip Hanley, Walter Craven; Jerrold Jasper, George Barrett; Scuddy Perkins, Louis Carpenter; Harold Hanley, Master George Enos; Aaron Fox, Stafford Smith; Ruth Hanley, Beatrice Lieb; Rosina Perkins, Beverly Sitgreaves; Mrs. Badminton, Nita Sykes; Sally Crump, Georgie Dickson; Irish Emigrant, Bessie Carlyon; Mrs. Dr. Smithson, Rose Sherman.

The Bostonians met with an enthusiastic reception 21 when they presented for the first time here De Koven and Smith's comic opera, Robin Hood. Seldom does an opera meet with such an instantaneous success as this work made on its first hearing. Nearly every number had to be repeated, and some three and four times. The music, though at times reminiscent, is so tastefully written, that it carries one with it and makes one forget that it is not entirely new. The cast has never been surpassed in comic opera, each member making a genuine hit. The opera is splendidly staged, and many new things are shown in stage direction. The co. includes Tom Karl, H. C. Barnabee, W. H. McDonald, Edwin Hoff, George Frothingham, Leo Van Dyche, Caroline Hamilton, Jessie Bartlett Davis, Eugene Cowles, Peter Lang, Josephine Bartlett and Maud Ulmer. Tar and Tartar 28-3.

The second week of Miss Marlowe's engagement at the Broad was begun by a splendid performance of Romeo and Juliet in which she appears to much better advantage than in Cymbeline. In the lighter scenes Miss Marlowe is exquisite, but she fails in any strong dramatic scene. Robert Tabor as Romeo gives a very even performance. Charles Hanford as Mercutio deserves praise. The rest of the cast was acceptable. As You Like It, Twelfth Night, Much Ado About Nothing 28-3.

Seldom has a stranger, coming to our city practically unheralded, been received with such marks of esteem and admiration by press and public as has been shown E. S. Willard. His performance of Cyrus Blenkarn is masterly. Mr. Willard will present Judah 23-26.

People are nightly turned away from the Walnut, where James T. Powers and his co. are giving A Straight Tip. The performance goes with a roar, and laughter and fun reign supreme. Many new specialties have been added and the co. strengthened. Pete Daly strongly aids and abets the star, Fanny Rice in A Jolly Surprise 28-3; Miss Eastlake 5-10.

This is the last week of the grand opera season, and the people are testifying their gratitude for this most brilliant season by packing the Grand Opera House at every performance. The last opera to be given will be Il Trovatore. Royal Midgets 28-10.

The success that marked the opening of the Empire still continues. The Spider and Fly is playing to first-rate houses. The regular dramatic season will open 28 with Marie Hubert Frohman in The Witch.

Work and Wages was presented at the National 21 before a fair-sized house. It proved to be the stereotyped melodrama, but is, perhaps, a little better treated than the ordinary. John Kellard in the leading role gave a careful performance and was well supported by a capable co. The play is handsomely staged. John T. Kelly and Dutch Daly in U and I 28-3.

After being closed for half of last week the Arch was again opened 21. Evangeline was the bill and it proved that it still had drawing powers. Patti Stone as Evangeline, and Hilda Thomas as Gabriel

were satisfactory, while the remainder of the co. was fair. Struggle of Life 26-3.

Forepaugh's Theatre held two fair-sized audiences 21 when New York Day by Day was presented by Lottie Williams and a good co. The World Against Her 26-3.

Within an Inch of His Life was presented by George Holland's stock co. at his pretty theatre, Girard Avenue. Two good audiences attended and showed their appreciation of the good work done by this excellent co. Romance of a Poor Young Man 26-3.

Gus Reynolds presented his Dear Irish Boy at the Lyceum 21 to good business. The play is well staged and smoothly acted. Gus Hill's co. 26-3.

The People's, Kensington, and Casino are doing a fair business with N. S. Wood's Orphans of New York, Peck's Bad Boy, Princess of Trebizonde, and a variety bill, at the houses in the order named.

The Bijou and Carncross are doing their usual good business.

The Fay Foster co. is at the Central this week (21-26), and is having good attendance. Hyde's Specialty co. 26-3.

Miss Eastlake has been attending the theatres here, previous to her opening 5.

Pending the action of the Boston courts, the name of Marie Hubert Frohman's play will be changed to Marguerite the Witch. It will open at the Empire 28.

Matt. Snyder has sued the owners of the Girard Avenue Theatre for $1,000 salary due him.

Arthur Moreland and wife have been here visiting Frank Dumont, of Carncross' co.

John R. Clemens will be musical director of Kellar's Hall, which will be opened Oct. 10.

Misses De Costa and Maddigan, of Corinne's co., spent Sunday at Atlantic City.

George Learock has been reading a new play in this city. It will be produced in about a month.

Manager Albee introduced an advertising novelty on our streets last week in the shape of a four-in-hand with the carriage and trappings of the horses illuminated by electricity.

Minnie Hauk and co. have been rehearsing in the Academy under Director Behrens. Her season will open 28 in Chicago.

Signor Del Puente and W. H. Clarke, baritone and basso of Himrich's co., have joined the Minnie Hauk co.

The Kendals are due at the Broad Nov. 9 for two weeks, opening in Still Water Runs Deep.

J. Fred. Zimmerman is in receipt of a letter from members of the disbanded Fiemette co. thanking him for assisting them to get out of town.

The tour of Gilmore's Sea King co. will open in Easton, Pa., 26. The score has been rearranged by Herman Perlet and the book rewritten by Charles H. Yale.

Julia Marlowe has in rehearsal a one-act play, entitled A Poor Player, by Malcolm Bell, the English writer. It will be used as a curtain-raiser, and will have its *premiere* next week.

Roland Reed was here last Sunday on a visit to his mother, who resides here. He returned to New York on Monday.

Frank Dealy, press agent at the Casino, is a hustler, and will no doubt occupy a position of more importance before long.

The stock co. is now a certainty. A contract has been signed, under which Charles Frohman's co. will play a twenty weeks' engagement at the Broad, to begin next season. JOHN N. CAVANAGH.

NEW ORLEANS.

The St. Charles Theatre opened for the season Sept. 20 with McCarthy's Mishaps, in which Barney Ferguson appeared in his original part of Dennis McCarthy. The house, which has been put in first-class order and beautifully decorated, was packed to the doors. The performance was about the same as last year in merit, with a few novelties added in the way of specialties. The play is a laugh all the way through. All the specialties are good. Little Miss Ferguson does a wonderful contortion dance. Gertrude Fort and Carrie Behr are fine vocalists. Master Ferguson does some fine clog dancing, and the Dewitt sisters present their musical specialties. Keep it Dark 26-3. The St. Charles has certainly opened well for the season. This is the executive staff of the house, for Mrs. David Bidwell, manager: W. W. Cayton, general treasurer; Paul Mauberret, treasurer; Charles Baden, assistant treasurer; R. J. Brown, stage manager; Henry R. Schindler, musical director; Robert Behne, scenic artist; A. Thomas, gas engineer; J. Murry, properties; J. Garlick, advertising agent; Paul King, stage carpenter.

The People's Theatre, an entirely new place of amusement, in the upper portion of the city, opened 20 with Richards and Pringle's Georgia Minstrels, led by Billy Kersands. The attendance has been large and the performances good. Our German Ward 26-3. This theatre has a seating capacity of 1,400. The dimensions of the stage are 70x40 and the height of grooves 18 feet. The prices are seventy-five, fifty and twenty five cents. Staff of the theatre: R. J. Lowden, manager; L. J. Fiewry, treasurer; N. Knecht, assistant treasurer; Robert Struve, stage manager; Signor A. Bonna, musical director; John King, stage carpenter.

The Grand Opera House was brightened up by Bobby Gaylor and his co. of vocalists, dancers and specialty people who opened Sept. 20. The play drew a good audience and made a hit from the outset. Georgie Parker, the dancer, who has been ill for some days, made her appearance and won much favor with the audience. The Clemenceau Case 26-3.

The Academy of Music, Mrs. David Bidwell, manager, will open Oct. 5 with Gus Williams in Kepler's Fortunes.

The French Opera House will open in the early part of November.

Frank C. Webster, agent of Keep it Dark that comes to the St. Charles and Harry W. Semon, business manager of Clemenceau Case are in the city.

Owing to the destruction by fire of the Memphis Theatre, Major Charles E. Rice, manager of McCarthy's Mishaps, now playing at the St. Charles Theatre, has decided to fill in the lost time at the Academy of Music, beginning 27.

L. C. QUINTERO.

CINCINNATI.

Alabama was the Grand's attraction during week of Sept. 21-26, and when it is stated that the attendance was fully in keeping with the merits of the performance, it can be readily understood that packed houses were the order of the week. The features were Jennie Eustace's Mrs. Page, E. M. Holland's Colonel Moberly, Stoddard's Colonel Preston, Maurice Barrymore's Captain Davenport, and the clever work of Agnes Miller as Carrie Preston. The play was superbly staged. The Pauline Hall Opera co. 28-3. A Trip to Chinatown 5-10.

The Patrol proved a big card at Heuck's during the week's engagement, which closed 26. The setting of the patrol station in the third act was an effective piece of stage work, and fairly captured the house. The leading roles were satisfactorily handled by Horace Vinton, Blanche Seymour, J. W. Marble, Arthur Sprague and Blanche Boyer. A High Roller 27-3; The Still Alarm 4-10.

The Marie Greenwood Opera co. in Lenisette filled out a very successful week's engagement closing 26. Miss Greenwood, whose face is new to theatregoers in this vicinity, proved herself a thorough artiste, and her support at the hands of Charles H. Tyrrel, Harry Leonard and W. D. Guilbertson was more than satisfactory. The opera is lively in action and filled with catchy music. Frederick Warde in The Lion's Mouth 28; The Pitou stock co. 5-10.

Manager Havlin's own road comb., A Pair of Jacks filled out a most successful engagement at his Cincinnati theatre during week of 20-26. Patrice made a hit in her specialties, and Charles A. Boyd and Arthur Ricketts as the two Jacks ably supplemented the good work of the clever little soubrette. The other features were Master O'Linn's specialties, Ada Castleton's vocalism, and Sol. Aram's portrayal of the old professor. Birds of a Feather 27-3; Fantasma 4-10.

The attraction at Harris' 20-26 was Gus Bothner's Bunch of Keys and the attendance, notwithstanding the hot spell, was excellent. W. C. Crosbie and Lon Wesley were clever as Snaggs and Grimes, and Katie Rooney's Teddy was an excellent piece of work. The cast was good throughout. Cruiskeen Lawn 27-3; Hearts of New York 4-10.

Whallen and Martell's Specialty co. during its two engagements last season at the People's proved itself a vaudeville organization above the average, and as a sequence, the co.'s engagement which closed 26 at the People's was the most successful of the season at this resort. The musical act of Sepand Josie Earle, Basco and Roberts in their specialties, and McBride and Goodrich's songs and dances were the leading attractions of the performance. The Nibbes' French Burlesque co. 27-3; Rose Hill Burlesque co. 4-10.

The Volunteer co. was on the rocks just about the time for its departure to Washington, D. C., and had it not been for Manager Ballenberg's liberality, the troupe would have probably stranded here. The effects of the co. were attached by the Wells, Fargo Express for transportation charges on the balloon from Seattle, Wash., but the claim was after some delay, settled. It was reported here that Clarence Handysides and two other prominent members of the co., had tendered their resignations 21.

Frohman's Men and Women co. played to about $12,000 during its week's engagement at the Grand ending 21.

Manager Ballenberg, of the Pike, has engaged Scott Small, a local journalist, as press agent to succeed W. E. Owens.

The closing weeks of The Last Days of Pompeii at the Campus were very successful.

The work of demolition of the Walnut Street Hotel will, in all probability, be begun Oct. 1 by Manager Havlin.

Jennie Eustace is temporarily playing the part of Mrs. Page in Alabama, heretofore assumed by May Brokyn who has been ill for several days, and her portrayal of the role is eminently satisfactory.

Manager John Havlin left for New York 21.

Louis Wiegand is now musical director at Heuck's Opera House.

Jacob Rosenthal, whose only failing is his innate modesty, is the authority for the statement published in several journals whose dramatic columns are open to the advertiser, that only three comic opera cos. are on the road this season, viz., Wang, Tar and Tartar, and Little Tycoon. Such trifling affairs as the Sea King, Merry Monarch, Carleton's and Pauline Hall's troupes, and others prominent in the amusement world, do not figure according to the veracious Rosenthal.

Manager John Whallen, of Louisville, was in the city 22, and witnessed the successful opening of his co. at the People's. JAMES MCDONOUGH.

SAN FRANCISCO.

SEPT. 22.

The Alcazar Theatre was the only house in the city which was entirely filled during the past week. The English Rose was the attraction and it packed this pretty place nightly. Cast: Harry O'Mailly, Frederic Bryton; Father Michael O'Mailly, William Beach; Harry O'Mailly, Esq., called the Knight of Ballyveeney, Julius Kahn; Sir Philip Kingston, Leo Cooper; Captain Macdonnell, Frank R. Mills; Randal O'Mara, Edward Holland; Larry McNulty, George H. Trader; Patsie Blake, Malene Cotton; Sergeant O'Reilly, L. R. Stockwell; Ethel Kingston, Ethel Brandon; Bridget O'Mara, Eleanor Barry; Louisa Ferguson, Ruby Hilliger; Judy O'Shea, Lizzie Graham; Widow Flannigan, Dora Bruening. William Beach did some masterful work as the priest. Edward Holland is new here and created a favorable impression as Randal O'Mara. The leading lady, Ethel Brandon, won general commendation as Ethel Kingston. Eleanor Barry played the sad little Bridget O'Mara in a way that made this character one of the features of the performance. Sergeant O'Reilly was in the expert hands of L. R. Stockwell. The work of Forrest Seaburv, the scenic artist, was admirable. The ruins of Ballyveeney Castle in Act I. and the steeple-chase course near Westport and the Devil's Bridge were fine. The chapel by the sea in the last act was picturesque and beautiful. As there is nothing underlined I fancy The English Rose will enjoy a good long season.

Nat Goodwin's season at the Baldwin was profitable. He presented The Nominee for the first two weeks and The Gold Mine the last week.

Sol Smith Russell opened last night for this week only and we are to have Sindbad with us next week. I venture to predict very large results for the new extravaganza. After Sindbad Fanny Davenport in Theodora.

Daniel Sully's new Corner Grocery fared only moderately well at the Bush last week. Last night The Turkish Bath opened, which will be followed by Mrs. Pecheco's new play Incog. when, I believe, theatrical matters will be livelier down in this cosy little house than they have been for many a long day.

A splendid production of Fra Diavolo was presented at the Tivoli Opera House.

The Hustler is in the second week at the California.

Sells Brothers' big circus is performing to nearly 10,000 people every night and very large gatherings every afternoon. The entire aggregation will shortly be taken to Australia.

Manager J. J. Gottlob, assisted by Miss Gottlob, received the entire staff of his co-workers at the Bush Street Theatre Wednesday evening, as a kind of a house warming.

I heard Adolph Bauer's new march at the Tivoli last night. It is dedicated to the English syndicate that purchased the breweries here. Mr. Bauer's charming wife, Emma Vorce, is doing excellent work at our local home of opera.

The translation of Madame Cartouche, by Harry Gate, will be a new operatic production shortly at the Tivoli.

Charles B. Griste, business manager of A Turkish Bath, resided here in 1852.

Phil. McFarland's Daddy Nolan in The Corner Grocery at the Bush fully sustains the teaching of Mr. Sully.

Hoyt's A Midnight Bell will follow The Hustler at the California.

William Beach will retire from the Alcazar stock co. after the run of The English Rose, to become leading man with Nat Goodwin.

L. D. MANWELL.

DETROIT.

The Little Tycoon was the attraction at the Lyceum Sept. 17-19. Although the opera has been heard here time and time again, it does not seem to lose its drawing powers. R. E. Graham as Gen. Knickerbocker, of course, was excellent, as he always is in anything he attempts. Dr. Bill was presented for the first time in this city to a large and well-pleased audience 21. William Wilson was excellent as Dr. Bill. Ernest Bertram as the father-in-law, and Leighton Baker as George Webster, both did good work. Mrs. George S. Knight as Dr. Bill's wife, Stella Lawman as Miss Firman, Emily Maynard as Mrs. Hector, and Belle Stokes as Miss Fauntleroy all gave satisfactory personations. Miss Stokes' unique and graceful dancing was much admired. Dr. Bill was preceded by the comedietta Sunset, which did not seem to arouse the enthusiasm of the audience. Herrmann 24 26; O'Dowd's Neighbors 28-30.

Robert Downing, supported by the beautiful Eugenia Blair, opened his annual engagement at the Detroit Opera House 21 in The Gladiator. Mr. Downing long since firmly established himself in the good graces of Detroit theatregoers, and his annual visit here is always sure to be a successful one, both artistically and pecuniarily. Miss Blair as Neodamia shared the honors with Mr. Downing. F. C. Mosely as Flavian gave strong support to the stars. Florence Erwin as Faustina was not equal to the part. In justice to the lady, however, it must be stated that she has only been on the stage about three weeks. The rest of the co. is fair. Virginius, Damon and Pythias, Julius Cæsar, The French Marriage, and Katharine and Petruchio is Mr. Downing's repertoire for the week. William H. Crane 28-3.

Manager Garwood, of Whitney's Grand Opera House, made a new move 20 by opening the week on Sunday night instead of Monday as heretofore. Uncle Isaac was the attraction, with Max Fehrman in the title role. The house was crowded almost to suffocation, as, in fact, it has been at every performance for the past four weeks. Mr. Fehrman has a play which is hardly worthy of his abilities, but he gave an improved personation of the conventional stage Jew. Uncle Isaac is a keen, shrewd, business man, with "an eye on the main chance," yet honest, sympathetic, and charitable; more true to life than the usual stage caricature of the Hebrew. The supporting co. is very fair, and the specialties introduced in the second act were all well received. Ole Olson 27-3.

Gillett's Colossal Gaiety Burlesque co. at the Grisswold Street Theatre opened 21 to a good house. W. B. Gillett gave an interesting exhibition of fancy bicycle riding, and the acrobatic performance of the entire family was also above the average. Kennedy's King Laugh-Makers 29-3.

Manager Frere, of the Uncle Isaac co., was suddenly called to his home in Brooklyn on account of the illness of his wife. John P. Batt, treasurer of the company, is filling the duties of Manager Frere during the latter's absence.

A. H. Westfall is in the city booming Ole Olson. Edward P. Salter, formerly the popular treasurer of White's Theatre in this city, is the manager of the Ole Olson co.

Thomas McKee, manager for Robert Downing, is a Canadian by birth, but has always called Detroit his home. He is a member of one of the local lodges of Knights of Pythias, and the performance of Damon and Pythias 24 will be given under their auspices. It is stated that Mr. Downing will put Othello in rehearsal this week, and add the tragedy to his regular repertoire.

FREDERICK K. STEARNS.

WASHINGTON, D. C.

Warm weather the past week did not diminish the attendance at the five theatres of this city, and every house has enjoyed very good business.

At Albaugh's, The Volunteer has nightly attracted large audiences, and received deserved applause. There are, however, some weak places in the play that time will strengthen. Five acts are too tedious where three would effectively tell the story. The dialogue at intervals is labored and long, but these objections are softened down by a fine piece of stage effect in the third act, representing a balloon in descent. There is some specialty "business" in the third and fourth acts that ought to have been left out in a play like this. With painstaking re-staging and careful pruning The Volunteer will probably become a popular play of the "war series." 8 Bells 28-3.

Donnelly and Girard turned on Natural Gas at the New National 21-26 and drew crowded houses.

The Academy of Music has recently been thoroughly overhauled and frescoed handsomely. Morange, of Chicago and Pittsburg, has been busy painting new scenery. An important improvement to this beautiful playhouse is a *porte cochere* for the protection of parties in inclement weather. The Academy building is fire-proof throughout and has a seating capacity of 2,450 so arranged as to give every one a view of the stage. Modern appliances for lighting, heating and ventilation have been introduced. Daniel Sully appeared at the Academy 21-26 in The Millionaire to fair business. James T. Powers 28-3.

At Harris' The White Slave, under the management of H. C. Kennedy, drew good houses. The Vendetta next.

The Lyceum Theatre is presenting unusually fine attractions under its new name and the standard of the house is being rapidly raised. No more the cry of the beer waiter is heard in the pit, and the hats of the gentlemen are not now permitted to cover their pates as of yore. The old house with its more appropriate name and the artistic renovation of its interior has undergone a wholesome and commendatory change. During the past week William Gillette's masterpiece, Held by the Enemy, taxed the Lyceum to provide for the crowd that insisted on standing in line before the box-office purchasing seats. Lizzie Daly in The Latest Fad is the next attraction.

Professor Birchoff, the well-known musician and organist of the Congregational Church, has recently returned from an enjoyable vacation spent in the northern part of the State of Wisconsin. He is busily preparing for the regular Winter series of concerts that have for many years past been so popular among the musical people of the Capital City.

I have received information to the effect that The Blarney Stone co., under the management of Albert Denier, went to pieces a few days ago at Hickory, N. C. The co. is reported to be unable to leave that town. EDWARD A. OLDHAM.

KANSAS CITY.

Carmencita was the attraction at the Coates Opera House week of Sept. 21-26. The performance consisted of two pleasing operettas fairly performed, with music by a band of Spanish students, and Carmencita's dancing sandwiched between the operettas. Carmencita's dancing created a *furore*. Fritz in Ireland 28-3.

The Stowaway had a prosperous week at the Ninth Street Theatre opening 20. The play was well staged and the scenic effects and melodramatic climaxes were exciting. Good co., headed by Mark Lynch, Joseph Slater, Leonora Bradley and Libby Kirke. Sam. Jack's Creoles 27-3.

Clover Blossom, written by Charles Nevins, of this city, will be seen for the first time at the Auditorium 27, after which W. M. Moss, formerly treasurer of the Warder Grand Opera House, will take it on the road. It is a pretty play. The scenes are laid in the South, with charming Southern characters, and introduces three clever children in attractive parts. Mr. Nevins is also preparing for an early production of Last Follies, a comedy illustrating the absurdities of women's rights and prohibition.

The Gray Nun is the title of an opera now being written by Prof. Carl Busch, for which N. Du Shane Cloward is preparing the libretto.

The Kelly Dramatic co. has been organized, and will soon start out from here.

The Philharmonic Society, composed of the theatre orchestras of this city, will give their first concert 5.

The Grand Opera House will be opened by Patti Rosa in Dolly Varden Oct. 3.

Arrangements have been made by Manager Hudson, of the Coates Opera House, to furnish some comedies and operas in German on Sundays. The Sarner German Opera and Comedy co. of St. Louis will appear Oct. 4, and if successful other performances will follow.

It is rumored that there is trouble between Harry B. Bell, star and owner of Our Strategists, and Manager Wolford, of the co.

Louise Calder will join J. K. Emmett's co. here. Turner's Comedians, who started from here three weeks ago, disbanded at Richmond, Mo.

J. B. Armstrong, Mattie Wood and Lillian Tucker left Our Strategists co. here 20.

Carl Scott, formerly press agent for the Warder, departed from the city without leaving his future address. FRANK B. WILCOX.

PITTSBURG.

The brilliant opening of the Alvin Theatre, an architectural gem from door to dome, was the leading event Sept. 21. Pauline Hall Opera co. was the attraction in Offenbach's La Belle Helene, and the 3,000 people gathered within the handsomely decorated walls showed their high appreciation of Manager Charles L. Davis' efforts by calling him before the curtain, when he made a felicitous speech. Mr. Davis was the recipient of many floral offerings from the Elks and other friends. The beauty, studied convenience and taste displayed in the arrangements of this house far exceeded public expectations. The interior is lighted by hundreds of incandescent lights peeping from ceiling, proscenium arch and the eaves of the boxes, showing the dominant pearl gray and pink tints to great advantage. The space over the proscenium is decorated with a painting representing "The Bridal Eve," whilst the dome shows allegorical figures of tragedy, comedy, music, etc. The boxes of Loge above the stage are master pieces of art, being finished in silver and gold, with delicate shading. Three opera boxes extend along each side. One of the leading features is the ladies' reception room off the parquette, finished in tufted satin, whilst the furniture and surroundings are in harmony. The large dressing rooms, supplied with every convenience the heart of star can desire, are the realization of The Mirror's crusade against detective quarters in that part of theatres. The balustrades of the boxes are upholstered in blue plush, matching the spacious seats and carpets. The subject of the curtain is entitled "The Wedding Breakfast." The colors are well laid on, and the effect is pleasing. As to the acoustic properties they are well-nigh perfect. The seating capacity is 2,500. The stage is one of the largest in this State, both in length and depth. Notwithstanding it was first night, Miss Hall and her excellent co. gave a very smooth performance. Arthur G. Miller as Paris won special recognition. The Merchant 28-3.

At the Duquesne Theatre A Fair Rebel opened 21 to a large and appreciative audience. Much praise was bestowed on the fine staging and good work of the co. W. T. Carleton's Opera co. 28-3.

Effie Elisler in Hazel Kirke, supported by the veteran C. W. Couldock and a strong co., began a week's engagement 21 to good business. Abraham Lincoln 28-3.

The Bijou was obliged to turn people away 21 when The High Roller took possession. The sale of seats for the week has been immense, and the performance gave universal satisfaction. Oliver Doud Byron 28-3.

Lilly Clay's Colossal Gaiety co. opened at the Academy of Music 21 to a packed house. Tony Pastor 28-3.

Harris' Theatre was well patronized 21 when The Cruiskeen Lawn opened for a week. Hines and Remington in Hearts of New York 28-3.

The profession will be glad to learn that a "special theatrical train" will hereafter leave Pittsburg for Cincinnati at 11:30 Saturday night during the season, arriving at the latter city in time for the Sunday matinee. EDWARD J. DONNELLY.

DENVER.

The week ending Sept. 19 at the Tabor was an unqualified success in every way. Thomas Keene gave four of his best personations, and he justly received a very large patronage. The attendance on the Richard III. nights was particularly gratifying. The repertoire was well mounted. Cleveland's Minstrels are now at the house, to be followed by Fanny Davenport.

At the Broadway A Dark Secret was fairly attended all the week—nothing large, however. The tank arrangement was excellent, and other incidentals good in their way, but the co. wasn't without its faults, by any means. Lewis Morrison has the stage now and is presenting Faust in a fine manner. Next Carmencita.

Clov Clement appeared as Bob Brierly in the Ticket-of-Leave Man all the week at the People's. Mr. Clement has been seen to excellent advantage since he went to the People's, and is quite a favorite. Ticket-of-Leave drew unusually well. Streets of New York is the current attraction.

Manhattan and Euteh's are still open and are at war over those animals at the former resort.

A published list of bookings for the different houses shows an array of standard attractions, all the stars of note, combinations of known merit, and very few that can be called indifferent.

Ben Stern, ahead of Fanny Davenport, is doing effective work for his star. Cleopatra will have a gorgeous mounting, it is said. The engagement doesn't begin until 29.

The Keene co. is on the circuit this week.

Under Mr. Dixon's management the People's appears to be on a sound pecuniary basis. Its career has, indeed, been a checkered one.

W. L. PEABODY.

CHICAGO.

The only new thing at the theatres this week was the alleged farcical-comedy, Mr. Macaroni, in which George Marion disports himself as an Italian of high and low degree. McVicker's Theatre has had lots of room during its stay. Sarah Bernhardt 27-3 in Tosca, Fedora, Camille, Jeanne d'Arc, and Pauline Blanchard.

The J. C. Duff Opera co. in The Queen's Mate had a most satisfactory and prosperous week at the Grand Opera House. The co. is strong and well drilled, and the opera goes with considerable vim.

The Lyceum Theatre co. presented a pleasing variety of plays during the week, including Old Heads and Young Hearts, The Charity Ball, and The Wife. The audiences were large and rewarded the players with frequent recalls. Georgia Cayvan, Herbert Kelcey, Charles Walcot, and W. J. Le Moyne are favorites here. For the concluding week, 26-3, Nerves, The Charity Ball, and The Wife will be given.

At the Opera House the play or series of historical events in the life of Abraham Lincoln closed a fairly successful two weeks. The drama was rather severely criticised by the press, but enough people were attracted from curiosity to make the engagement profitable. Minnie Hauk Grand Opera co. 26-3.

Minna Gale, supported by Creston Clarke, was favorably received at the Columbia in a round of legitimate drama, including As You Like It, The Hunchback, Lady of Lyons and Ingomar. Miss Gale was pleasing and intelligent in her work, but seems to lack fire and that freedom that comes only after years of stage work. The actress has many weeks of earnest toil before her ere the people will crowd the theatre to see her. The City Directory week of 28-3.

The Still Alarm, with its horses and engine, drew large audiences at the Haymarket. Ballen and Hart, 27-3.

The Limited Mail, a sensational play of ordinary merit, had a prosperous week at the Windsor. Lights and Shadows 27-3.

Charles McCarthy in One of the Bravest found favor at Havlin's. The theatre was crowded nightly. Limited Mail 27-3.

At the People's the Twelve Temptations had a profitable week. James Reilly in The Broom-Maker 27-3.

Tony Pastor and his variety co. had a great week at Jacobs' Academy. Lost in New York 27-3.

The Alhambra patrons were pleased with Lost in New York. J. H. Wallick in The Cattle King 27-3.

Master and Man attracted large audiences to Jacobs' Clark Street Theatre. One of the Bravest 28-3.

The drama entitled '93, founded on Victor Hugo's "Les Miserables," was given at the Criterion, and drew large audiences. After Twenty Years, 27-3.

W. L. CORSAR.

BALTIMORE.

At Harris' Academy of Music the Carleton Opera co. did a big business Sept. 21-26, and gave a handsome presentation of In Togo. The co., both principals and chorus, worked hard, the costuming and mounting of the opera were very handsome, and the band was augmented and effective. But in spite of all this the work cannot be ranked as a success. The music is disappointing, and the libretto is but fair. J. K. Murray, Clara Lane and E. A. Bigelow were conspicuous for good work. A Texas Steer next.

George Thatcher's Minstrels in Tuxedo packed Ford's Opera House 21-26, and gave a performance that seemed to cater the public fancy. Despite the terrific heat they gave practically speaking two performances a night. E. S. Willard in The Middleman 28-3.

Additional features were added to The Sea Queen at the Howard Auditorium 21-26, and the attendance continues large. No change in the bill is yet announced.

Karl Gardner appeared in Captain Karl at Holliday Street Theatre 21-26 and has become an established favorite here. His new play is attractive and gives plenty of opportunity for introducing his songs, which seem to be what the audiences most desire. Through by Daylight next.

Kernell's Vaudevilles closed a week of good business at the Monumental Theatre 26, and presented an average variety bill. Parisian Folly co. 28-3.

Two Worlds to Mohawk delighted big houses at Front Street Theatre week closing 26. The star gave her well-known impersonation of the Indian Mail Carrier, supported by a good co. Fabio Romani next.

George W. Milbank, formerly manager of the Howard Auditorium, has severed his connection with that house, much to the regret of his many friends. HARRY P. GALLAGHER, M. D.

BROOKLYN.

An audience that included many New Yorkers was present at the Brooklyn Park Theatre Sept. 21, when Stuart Robson gave the initial presentation of his revival of Sue Stoops to Conquer. The play was finely staged and mounted. As Tony Lumpkin Mr. Robson's characteristic humor was pleasing and his interpretation of the part showed evidence of close study. Some of Tony's quaint speeches were given in Mr. Robson's peculiar delivery, and were strongly reminiscent of Bertie and The Henrietta. Aubrey Boucicault made a valiant effort to be the Young Marlowe that we know of, but although his painstaking efforts were appreciated his manner, voice and gesture were unsuited to the part. W. H. Elwood imparted an easy, gentlemanlike air to Hastings. Miss Busby was a sweet and interesting Constance. May Waldron was pleasing as Miss Hardcastle, and the rest of the co. fair. Mr. Robson received many recalls, and the co. was also brought before the curtain. Shenandoah 28-3.

Treasurer Richardson still smiles upon the matinee girls from the box-office of the Park.

8 Bells rang out merrily from the Grand Opera House 21-26, and packed houses greeted each performance with wild and indiscriminate applause. Casper the Yoodler week ending 3, followed by Two Old Cronies.

Holmes' Star Theatre offered A Knotty Affair for the consideration of its patrons 21-27. The Great Metropolis 28-3.

Hyde and Behman's excellent variety programme for 20 c. filled the house nightly. The Spider and the Fly also. K. M.

BROOKLYN, L. I.

A. Wolf's Wedding, the new farce-comedy, drew out very large crowds at Berger and Rice's Lee Avenue Academy Sept. 21-26. Flora Moore is a great favorite here. All the Comforts of Home 28-3.

Blue Jeans had a very large attendance 21-26 at the Amphion. The Volunteer 28-3.

John Ward, a Tough by Davidge, an interesting comedy-drama, packed the Novelty Theatre 21-26. The Beach Children and Musical Dale enliven the three acts with their specialties. Stephens and Gray in Vesper Bells 28-3.

The S. R. O. Specialty co. did good business at the Grand 21-26. The co. includes the Blakes, J. W. Harrington, Leopold and Bunnell, Glenroy Brothers, and many others. Vadis Sisters' Specialty co. 28-3. F. F. H.

JERSEY CITY.

Cora Tanner appeared at the Academy of Music Sept. 21-26 in Clinton Stuart's play, Will She Divorce Him? Miss Tanner is very popular in this city, and her engagement was marked by good business. In her new role she made an excellent impression and deserved the applause she so freely received. Her elegant costumes were admired by the ladies. The play is well constructed and the interest in the story is sustained until the fall of the curtain. The supporting co. is well balanced and satisfactory. Harold Russell as Philip Apger was forcible and manly while Ada Dwyer played the passionate role of Julie de Sardonne acceptably. My Jack 28-3.

Primrose and West's Minstrels appeared at the Opera House week of 21-26. The show was given with brilliant stage settings, gorgeous costumes and a large number of performers but in other respects was disappointing. The songs were generally old and not particularly well sung, the jokes stale and the sketches mostly ancient and trashy. The performance must be much improved before it can be classed as a successful minstrel show. Business fair. A. Wolf's Wedding 28-3. W. C. F.

CORRESPONDENCE.

ALABAMA.

ANNISTON—Noble Street Theatre: McCarthy's Mishaps Sept. 15; fair house. Lillian Lewis in Credit Lorraine 17 to the largest house of the season. The star is quite a favorite here, being an honorary member of a local military co., which turned out to the theatre in full dress uniform.

MOBILE—Theatre: Bobby Gaylor in Sport McAllister to crowded houses Sept. 14, 15.

NEW DECATUR—Echols' Opera House: George Wilson's Minstrels opened the regular season at this house Sept. 17 to splendid business. Lillian Lewis 21.——Item: The Opera House, which was not quite finished last season, is now completed and is one of the prettiest theatres in the State.

ARKANSAS.

LITTLE ROCK—Capital Theatre: The Pay Train to a good-sized and appreciative audence Sept. 16.

PINE BLUFF—Opera House: A large audience laughed at Rentfrow's Below Zero Sept. 18.

HOT SPRINGS—Opera House: Florence Bindley in the Pay Train Sept. 17 to a $170 house. The Georgia Minstrels 27 to a full house, especially in the Ethiopian nook of the gallery.

CALIFORNIA.

RIVERSIDE—Loring Opera House: Kate Castleton in The Dazzler Sept. 17; to a full house.

SACRAMENTO—New Metropolitan Theatre: Joseph Grismer and Phoebe Davies, supported by a fair co., opened Sept. 14 in The Burglar to a good house. Beacon Lights and Ferncliff 15, 16; both plays drawing crowded houses. The engagement continues for the remainder of the week.——Clunie Opera House: Evans and Hoey in A Parlor Match drew a crowded house 16.

LOS ANGELES—Grand Opera House: An audience that packed the house up stairs and down greeted Sarah Bernhardt in La Tosca Sept. 14. The box-office receipts were $4,200.75. Nat Goodwin 21-23; Charles Dickson in Incog. 24-26; Sol Smith Russell 1-3.——Los Angeles Theatre: Hoyt's Midnight Bell 24-26; The President 27-29; Crawford's Minstrels 1-3.——Items: Manager Wyatt, of the Los Angeles, has returned from his New York trip, and reports a large number of attractions for this season.—Ed Mansfield, the treasurer of the Grand, has returned from piloting The Dazzler co. over the circuit.

CONNECTICUT.

WATERBURY—Jacques' Opera House: Chas. T. Ellis as Casper the Yodler Sept. 17; fair house. The Howard Athenaeum Star Specialty co. gave the best variety performance of the season to a crowded house 21. Sadie Scanlan delighted a large audience 22 in her comedy drama Etty.

NEW LONDON—Lyceum Theatre: Dockstader's Minstrels 24 gave a very satisfactory entertainment to S. R. O.

WINSTED—Opera House: The Shadow Detective was presented to medium business Sept. 17.

BIRMINGHAM—Sterling Opera House: Charles T. Ellis in Casper the Yodler to a very large house Sept. 18.

NORWICH—Broadway Theatre: Dockstader's Minstrels gave an old-time performance Sept. 22 to a large house. Lew Dockstader is a host in himself, and he is surrounded by an excellent co. James O'Neill in Monte Cristo packed the house 24. Although Mr. O'Neill has played the part so long, he still retains his interest in it and gives to the character of Edmund Dantes the same powerful and fascinating personation. His co. this season is an evenly good one, and the scenery and effects are all new and appropriate.

NEW HAVEN—Proctor's Opera House: Evangeline pleased two large audiences Sept. 19. Janauschek in The Honeymoon gave two splendid performances to medium-sized houses 21, 22.——Hyperion Theatre: George Thatcher's Minstrels, combined with Rich and Harris' Comedy co., in Tuxedo, to a good house 19. Paul Kauvar 23 had a fair house.——Grand Opera House: Daniel Boone to large and well-pleased houses 17-19. Pat Rooney to S. R. O., at every performance 21-23.

WILLIMANTIC—Loomer Opera House: Lew Dockstader's Minstrels Sept. 21; large audience and most satisfactory entertainment.

MERIDEN—Delavan Opera House: Two Old Cronies Sept. 17; fair-sized audience. Thatcher's Minstrels in Tuxedo 18; a large house. Charles T. Ellis as Casper the Yodler 19; small house. Daniel Boone 21; to pp heavy house. Henshaw and Ten Broeck in The Nabobs 23.

NEW BRITAIN—Opera House: Charles T. Ellis in Casper the Yodler Sept. 16 to a good house.

MYSTIC—Opera House: Daniel Boone Sept. 23 to good business.

BRISTOL—Opera House: Charles T. Ellis in Casper the Yodler Sept. 21; large audience.——Item: Charles T. Ellis' new play Count Casper had its first public reading here 24, and your correspondent predicts a great success for it when it opens at the new Park Theatre, New York, March 28 next for a run of twelve weeks. Rehearsals of the new play will commence at once.

DELAWARE.

WILMINGTON—Grand Opera House: Kelly and Daly's U and I pleased good-sized audiences Sept. 21, 22. Cleveland's Minstrels drew a large audience 23. Henshaw and Ten Broeck in The Nabobs 24, 25 were welcomed by big houses. W. J. Scanlan 26 in his new play, Mayourneen, pleased the large audience that greeted him.——Academy of Music: Hearts of New York 21-23 to fair business. The World Against Her 24-26 to good houses.

GEORGIA.

ATLANTA—De Give's Opera House: The Private Secretary Sept. 15, 17 although presented here several times before, drew large houses. Lillian Lewis 15, 16, notwithstanding an unfavorable notice in one of our leading dailies, played to well-filled houses and appreciative audiences.

ROME—Nevins' Opera House: McCarthy's Mishaps Sept. 16; A Barrel of Money 22; both to fair houses.

COLUMBUS—Springer Opera House: Keep it Dark co. Sept. 19, matinee and night, to fair business.

AMERICUS—Glover's Opera House: Bobby Gaylor in Sport McAllister to moderate business Sept. 15. Keep it Dark co. 17 to a large and delighted audience.

SAVANNAH—Theatre: Keep it Dark to good business Sept. 15. Castles in the Air co. to good business 16, 17. Owing to dissensions in the co., a very poor performance was given. Private Secretary to good business 22.——Item: Georgia Parker, leading soubrette of the Sport McAllister co., was taken ill 19, and was attended by a physician.

ATHENS—New Opera House: The Private Secretary to good business Sept. 18. The co., headed by Edwin Travers, is a strong one. Lillian Lewis in Credit Lorraine 21 was very satisfactory.

ILLINOIS.

ELGIN—Du Bois Opera House: Mr. Wilkinson's Widows Sept. 15; good business. Shenandoah 17; fair business. Skipped by the Light of the Moon 21; fair business.

DANVILLE—Armory Opera House: Dr. Herbert Flint, mesmerist, week of Sept. 14 to 19 to excellent business.——Grand Opera House: Devil's Mine 21 met with a hearty reception.

ROCKFORD—Opera House: Emerson's Minstrels Sept. 16; fair house. Master and Man 19; light house. The County Fair pleased a good house 21.

SPRINGFIELD—Chatterton's Opera House: Mr. Wilkinson's Widows Sept. 19; large audience. R. D. MacLean as Othello and Marie Prescott as Lago 17; fair-sized audience. Shenandoah 19; large audience.

FREEPORT—Germania Hall: Emerson's Minstrels Sept. 22, fair house.

ALTON—Temple Theatre: The Sheik Opera co. opened the season at this house Sept. 7, 8 to fair business. The Eunice Goodrich co. in a round of sparkling comedies week of 14-19 to large houses.——Item: Manager Wortmann reads The Mirror, and has profited by it. He has now one of the best orchestras in the West for his house. He says he intends that his patrons shall have good music.

LA SALLE—Zimmermann Opera House: Little Trixie to a small house Sept. 19. Billy Emerson's Minstrels 21; large and appreciative audience.

ROCK ISLAND—Harper's Theatre: Ole Olson Sept. 21; S. R. O. J. K. Emmet 23; crowded house.

QUINCY—Opera House: The Stowaway co. Sept. 21; packed house. Mattie Vickers 17; fair house.

BLOOMINGTON—New Grand: Shenandoah to big business Sept. 18. Wilkinson's Widows to a good-sized audience 19. A Royal Pass to fair business 22.——Dudley Theatre: After Twenty Years to poor business 16. May Smith Robbins in Little Trixie to deservedly poor business 22.

GALESBURG—New Auditorium: Mr. Wilkinson's Widows Sept. 21; good house. Shenandoah 22; good attendance. County Fair 24; very large advance sale.

OTTAWA—Sherwood's Opera House: May Smith Robbins in Little Trixie Sept. 18; large house. Emerson's Minstrels to a large and highly pleased audience 22.

INDIANA.

INDIANAPOLIS—Grand Opera House: Blue Jeans Sept. 21-26; good business. Alabama 28-3.——English's Opera House: Mr. Potter of Texas 21-26; large business. Nellie McHenry 28-3.——Park Theatre: P. F. Baker in The Emigrant opened 21 to S. R. O. The star, who is a great favorite here, has surrounded himself with a meritorious co. Violet Carlton, the soubrette, is very clever. Lester and Williams 28-3.——Items: The Cincinnati Orchestra gave four concerts at Tomlinson Hall 21, 22, under the management of Dickson and Talbott, to very large business.—P. F. Baker will produce his new play Dutch Courage, written by Robert Griffin Morris, of New York, next season.

FORT WAYNE—Masonic Temple: The Patrol had two fair houses Sept. 15, 16. Ada Fleming as Little Lord Fauntleroy had an average house 18.

ANDERSON—Doxey Opera House: Charles A. Loder in On, What a Night! Sept. 21 to big business.——Olympic Theatre: The Maggie Miller Comedy co. to fair business during the week. The George W. Syms co. opened to fair business 21.

HUNTINGTON—Opera House: Oh, What a Night! played a return engagement Sept. 18 to fair business.

RICHMOND—Grand Opera House: A Soap Bubble Sept. 21 to a crowded house.——Phillips' Opera House: Charlotte Thompson in Jane Eyre 22 to fair business.

NEW ALBANY—Opera House: A Barrel of Money co. opened this house Sept. 15 to a large and fashionable audience. Jessie West was captivating as Roxy. George Booker was clever as Jim Rich.——Items: George A. Booker will assume the stage management of A Barrel of Money co., vice Fred. Powers, resigned.

LA PORTE—Hall's Opera House: Reeves' English Operatic Burlesque co. presented Faust to a crowded house Sept. 21.

SEYMOUR—Opera House: The Soap Bubble co. with fifteen clever people badly in need of a new play, or some good new business, opened the season at this popular house Sept. 17, to the capacity of the house. Basyes' Comedy co. in Our German Ward 21-26.——Items: Ollie M. Trumbull, the treasurer of The Soap Bubble co., smiled all over when asked what business they had played to during the two weeks they had been out.—Basyes' Comedy co. jump from here to New Orleans, La., where they play two weeks in the new theatre there.

WASHINGTON—Opera House: A Soap Bubble Sept. 16; crowded house.

COLUMBUS—Crump's Theatre: The Broommaker Sept. 21; good-sized audience.

IOWA.

COUNCIL BLUFFS—New Broadway Theatre: J. K. Emmet in Fritz in Ireland Sept. 21 to a full house.

MASON CITY—Parker's Opera House: St Plunkard Sept. 15, 16; crowded houses.

SIOUX CITY—Peavey Grand: Russell's Comedians in The City Directory Sept. 10-12; fair business. Katie Putnam 14, 15; good business. J. K. Emmet, Jr., in Fritz in Ireland 18, 19 to big business. J. C. Lewis in St Plunkard 21, 22 to good business.

DUBUQUE—The Grand: J. K. Emmet Sept. 16 in Fritz in Ireland to fair business. Men and Women 18 to a packed house. Katie Emmet 19 in Waifs of New York to a top heavy house. Hettie Bernard-Chase 21 to a light house.——Dubuque Opera House: New York Theatre co. 21-27 at popular prices.

DAVENPORT—Burtis Opera House: Men and Women opened the season Sept. 19 to a large and appreciative audience.

IOWA CITY—Opera House: The season here was opened Sept. 21 by Mattie Vickers in Edelweiss. This is the fourth time in succession that she has opened the season here. Audience well pleased. Billy Emerson's Minstrels, under the direction of Col. J. H. Haverly, 25.——Items: The Opera House is now under the management of E. Clark. Business ought to be good for first class attractions here this season as the State University opened with a thousand students last week.

BOONE—Phipps' Opera House: Master and Man to big business Sept. 17.——Item: Haverly's Uncle Tom co., which played to good business here 14, was deserted by Manager Arlington. The co. had been playing to good business but two weeks' salary was unpaid and the co. was left without a cent, their board in this town being left unpaid. Their baggage was attached by hotel men and the members of the co. walked out of town. It is said that Manager and Mrs. Arlington bought tickets to New York and took the pony and bloodhounds with them.

MARSHALLTOWN—Opera House: A Soap Bubble Sept. 21; crowded house.

COLUMBUS—Crump's Theatre: The Broommaker Sept. 21; good-sized audience.

IOWA.

COUNCIL BLUFFS—New Broadway Theatre: J. K. Emmet in Fritz in Ireland Sept. 21 to a full house.

MASON CITY—Parker's Opera House: St Plunkard Sept. 15, 16; crowded houses.

SIOUX CITY—Peavey Grand: Russell's Comedians in The City Directory Sept. 10-12; fair business. Katie Putnam 14, 15; good business. J. K. Emmet, Jr., in Fritz in Ireland 18, 19 to big business. J. C. Lewis in St Plunkard 21, 22 to good business.

DUBUQUE—The Grand: J. K. Emmet Sept. 16 in Fritz in Ireland to fair business. Men and Women 18 to a packed house. Katie Emmet 19 in Waifs of New York to a top heavy house. Hettie Bernard-Chase 21 to a light house.——Dubuque Opera House: New York Theatre co. 21-27 at popular prices.

DAVENPORT—Burtis Opera House: Men and Women opened the season Sept. 19 to a large and appreciative audience.

IOWA CITY—Opera House: The season here was opened Sept. 21 by Mattie Vickers in Edelweiss. This is the fourth time in succession that she has opened the season here. Audience well pleased. Billy Emerson's Minstrels, under the direction of Col. J. H. Haverly, 25.——Items: The Opera House is now under the management of E. Clark. Business ought to be good for first class attractions here this season as the State University opened with a thousand students last week.

BOONE—Phipps' Opera House: Master and Man to big business Sept. 17.——Item: Haverly's Uncle Tom co., which played to good business here 14, was deserted by Manager Arlington. The co. had been playing to good business but two weeks' salary was unpaid and the co. was left without a cent, their board in this town being left unpaid. Their baggage was attached by hotel men and the members of the co. walked out of town. It is said that Manager and Mrs. Arlington bought tickets to New York and took the pony and bloodhounds with them.

MARSHALLTOWN—Opera House: A Soap Bubble Sept. 16

father seeks to bring about a marriage with Geoffrey Middleton, a thoroughly good young man. Mr. Middleton, Sr., is an extravagant and negligent old man, who has not only impoverished his own estate, but that of his ward. His attorney, aware of this, negotiates the union with Margaret. Geoffrey accepts her to save his father from ruin, while Margaret takes him because she believes he loves her as she does him. A brief honeymoon, estrangement and separation follow; and finally reunion and complete happiness. As Margaret, Minnie Seligman distinguished herself. The character is suited to her and she made the most of it. Nelson Wheatcroft gave an intelligent personation of Geoffrey Middleton. Both he and Miss Seligman received several curtain calls. The Thomas Merritt of W. H. Thompson was an admirable piece of acting. Jane Stuart was a charming "Harry" Middleton. Ida Vernon made a sweet Mrs. Middleton. Adelaide Stanhope as Mrs. Hatchett was splendid. Vida Croly made a pleasing Frau von Graiffe. William Faversham did commendable work as Bob Middleton, the lawyer. George Backus as Herr von Graiffe and George W. Leslie as Thomas Merritt, Jr., gave finished impersonations. The minor characters were well taken. Russell's Comedians in the City Directory played to large business week of 21. Unqualified hit.——LYCEUM THEATRE: The Svenska Theatre co. in a repertoire of Swedish comedies 21-26 to fair business.——BIJOU OPERA HOUSE: A Trip to Chinatown amused a packed house 20.——PENCE OPERA HOUSE: Jack the Ripper, with Harry Montague in the title role, drew big houses 21-26.

ST. PAUL.—METROPOLITAN OPERA HOUSE: A much lighter house than the merits of the performance was deserving of greeted Frederick Warde in The Lion's Mouth Sept. 20. It is safe to say that a more enjoyable performance has not been given in St. Paul this season. Mr. Warde was superb as Paul di Navara, and his work in the third act won him an enthusiastic call before the curtain. Victory Bateman was admirable as Linora, and the audience was quick to see and generously applauded her brilliant acting. Charles Herman as Friar Angelo was excellent. The rest of the co. was good. A Modern Match was presented by Augustus Pitou's stock co. 21 to a good house. Minnie Seligman played the part of Violet Hunt, the heartless wife, in a manner that won the admiration of her audience. Adelaide Stannope was admirable as Mrs. Synnot. Jane Stuart played Sue Thompson charmingly. Ida Vernon was good as Mrs. Thompson. Nelson Wheatcroft as Robert Hunt proved himself a finished artist, and a finer and more finished piece of work is se dom seen.. Mr. Faversham was good as Jack Warren, and, in fact, there was hardly a weak spot in the entire cast. Geoffrey Middleton, Gentleman, will be given 22. Dr. Bill 27-31.——GRAND OPERA HOUSE: Katie Emmett in The Waifs of New York attracted a big house 20. Amy Ames was very clever as Biddy McShane. Herbert Singleton was well acted by Willard Lee. Leslie Edmunds was good as Harry James. George W. Thompson did excellent work as Hans Schneider kept, his dialect being especially good. Same bill all the week. Yon Yonson 27-3.——OLYMPIC THEATRE: An excellent performance is being given nightly at this theatre by the London Gaiety Girls' Burlesque co., and good houses are the rule. The Vedder Sisters are seen in graceful and artistic dances. Thompson and Flynn do a clever black-face act, and the musical specialty of Bugert and Obiner is one of the most enjoyable features of the entertainment. The bill concludes with the pleasing burlesque, The Stolen Princess.

MISSOURI.

MEXICO.—FERRIS GRAND: Paulton Opera co. presented The Sheik Sept. 10; fair house. Jennie Holman 14, 15 in The Black Spider and The Little Detective to good houses.

LOUISIANA.—BURNETT OPERA HOUSE: The opening of this house Sept. 17 by the Mattie Vickers' co. in Edelweiss was successful. Receipts, $450. Performance very satisfactory.——ITEM: Mrs. D. S. Flagg, of this town, entertained a few friends at a breakfast in honor of Miss Vickers and Eric Pollock 18.

HANNIBAL.—PARK OPERA HOUSE: The Stowaway Sept. 9; fair house. Mattie Vickers 18 failed to draw a large house. Weather too hot this week for good attendance.

CAPE GIRARDEAU.—SCHUCHERT OPERA HOUSE: The Chester Dramatic co. opened this house Sept. 17, 18 with Kadv to packed houses.

SEDALIA.—WOOD'S OPERA HOUSE: The Fast Mail had a good house Sept. 21.

MISSISSIPPI.

VICKSBURG.—OPERA HOUSE: Richards and Pringle's Minstrels Sept. 15; good house.

MONTANA.

HELENA.—WING'S OPERA HOUSE: Philip Phillips in "Pictures and Songs" to a very fair business Sept. 17-19.

NEBRASKA.

PLATTSMOUTH.—WATERMAN OPERA HOUSE: The Colson and Ousley co. opened the season at this house Sept. 12, presenting Rip Van Winkle to fair business. Katie Putnam in Love Finds a Way 20 to good business.

BEATRICE.—PADDOCK OPERA HOUSE: The Golden co. presented The Martyr and The Little Duchess Sept. 15-17; good business.

KEARNEY.—OPERA HOUSE: Patti Rosa in Dolly Varden to a full house Sept. 22.

FREMONT.—OPERA HOUSE: Patti Rosa in Dolly Varden Sept. 20; large house.

NEBRASKA CITY.—OPERA HOUSE: The Curtiss Comedy co. closed a three weeks' engagement Sept. 16. The first two weeks were played during the Nebraska City Exposition and were fairly successful. The third week was to poor business. The Exposition management are out about $5,000. Ole Olson 21; Braving the World 24-26.

OMAHA.—BOYD'S NEW THEATRE: Frohman's Men and Women co. Sept. 21-23 to good business. The co. is quite an efficient one. Mr. Dalton makes of Israel Cohen an ideal character but one not met with in the usual walks of life. J. K. Emmet 24-26; A Trip to Chinatown 28, 30.——FARNAM STREET THEATRE: Katie Putnam's engagement 17-19, was only a fairly successful one. This was followed by the amusing comedy Cheek for the week commencing 20.——GRAND OPERA HOUSE: The Garrow Opera co. concluded their very successful engagement by a magnificent rendition of Olivette 20.

NEW JERSEY.

HOBOKEN.—HOBOKEN THEATRE: Corinne, supported by the Kimball Opera Comique and Burlesque co., Sept. 21-23 in Carmen. The co. gave a pleasing entertainment, and the costumes and scenery were very handsome. Among the co. particularly favored by the audience after the star were Bernard Dyllyn, Charles Fostelle, W. S. Daboll, Harry Lester, Maude Dixon, the Delmarning Brothers, and the Corinne Quartette. Business, owing to the extreme heat of the weather, was not up to the usual standard accorded to this excellent co.——Dan McCarthy's picturesque Irish drama, True Irish Hearts, 24-26 to only medium houses from the same cause. Mr. McCarthy has surrounded himself with a good co., and his audiences, who were evidently in strong sympathy with the action of the play, displayed great enthusiasm. The scenery was excellent. The Midnight Alarm 28-30 is followed by The Fire Patrol Oct. 1-3.——CRONHEIM'S THEATRE: Emily Zola's Parisian Beauties attracted fair houses 21-26. The specialties were very pleasing and the burlesque well presented, and prettily, though lightly, costumed. Billy Arnold, Nasmo, the Zolas, the Holbrooks, Ned West, and Lida Gardner were worthy of special mention. Week of 28-3 S. R. O. Vaudevilles, with Leopold and Bunnell, the Bees, Robb and Steel, the Navins, Glenroy Brothers, the veteran George Coes, J. V. Harring'on, Roseland and Morton, the Guichards, Sablons, T. Fynn, Alice Sharpley, Will Dennis, Al. Lu'gin a very imposing array of specialists.——ITEM: Al. Miller is back in his old position as treasurer of Cronheim's Theatre, and has a genial greeting for all his old friends as they appear in front of his cage.—Harry Cushman, Manager Ross' representative, says the season for Sunday opening has not yet arrived, as the sacred concert by the Corinne Burlesque co., billed for 20, fell through.—Musical novelties are introduced each week by the Hoboken Theatre orchestra.—Sol. Wienthal has gone to Newman's Central Theatre, Jersey City, as advertising agent. A very good variety entertainment is given at this house, and the attendance is steadily improving.—It is hinted that Manager Cronheim is aspiring to political honors, but the gentleman's native modesty prevents him from giving it too much personal publicity.

ATLANTIC CITY.—GRAND OPERA HOUSE: Oliver Byron in The Plunger Sept. 21 to S. R. O. Co. and scenery fine.

CLIFTON.—ALTEMUS OPERA HOUSE: Pat Maloney 3.

PATERSON.—JACOBS' OPERA HOUSE: Kidnapped to good houses Sept. 14-16. Agnes Wallace-Villa in The World Against Her 17-19 also did a good business.——PEOPLE'S THEATRE: Reilly and Woods' clever specialty co. 21-26; banner business of the season. Peggy Pryde, owing to illness, was unable to appear in her clever specialty.

TRENTON.—TAYLOR OPERA HOUSE: Benshaw and Ten Broeck's clever co. presented The Nabobs Sept. 19 to large business. Cleveland's Minstrels 21. The big audience was liberal in their applause. John T. Kelly in U and I drew a large audience 23. The play creates laughter from start to finish.

ELIZABETH.—TEMPLE OPERA HOUSE: Oliver Byron in The Plunger was greeted by a large and enthusiastic audience Sept. 22. Irish Luck to fair business 24.

NEW HAMPSHIRE.

CONCORD.—WHITE'S OPERA HOUSE: Lillian Kennedy co. in She Couldn't Marry Three Sept. 18; fair house. The co. is using Casey's Troubles paper and booking to play it, but they don't. Brady's After Dark co. played to good business 21. Margaret Mather in Medea and Nance Oldfield to a big house 22, at advanced prices. One of the Finest 23.

MANCHESTER.—OPERA HOUSE: W. J. Scanlan in Mavourneen delighted a large audience Sept. 16. E. J. Hassan's co. in One of the Finest to fair business 22. Mr. Barnes of New York seemed to fill the house 23 with an enthusiastic audience.

PORTSMOUTH.—MUSIC HALL: Bostonians Sept. 17; good house. Casey's Troubles 23; fair business.

NASHUA.—THEATRE: After Dark to a large house Sept. 17. One of the Finest 21; fair-sized audience.

NEW YORK.

HARLEM.—COLUMBUS THEATRE: Darlington's Widow was produced for the first time in this country Sept. 21. The cast, with the exception of Grace Huntington and Donald Harold, was weak. The Marquis' Wife 20.——HARLEM OPERA HOUSE, Aunt Bridget's Baby has already had one birthday and, if the cordial greeting she met with in Harlem week of 21-26 can be taken in evidence, it seems as if she will have advanced well on towards majority before her usefulness is o'er. The co. was efficient and business remained good throughout the week. Cora Tanner in Will She Divorce Him week of 28. ITEMS: Mr Hammerstein has certainly booked a series of excellent attractions for his two Harlem houses this Winter. At the Opera House will appear Richard Mansfield, Stuart Robson, The Merchant, Blue Jeans, The Liliputians, Nat Goodwin, Mr. Sothern, Fanny Davenport, Mr. and Mrs. Kendal, Mr. Wilkinson's Widows, Margaret Mather, Rose Coghlan, Niobe, Marie Wainwright, etc. At the Columbus Mr Hammerstein has dates for Shenandoah, Roland Reed, Mr. Barnes of New York, Agnes Herndon, Robert Mantell, The Soudan, Still Alarm, Men and Women, Charity Ball, and Mr. Potter of Texas.

ALBANY.—LELAND OPERA HOUSE: Two Old Cronies was presented Sept. 21, 22. In its reconstructed form it is much improved. A fair business was done. The Charity Ball opened to a large house 24. Men and Women next.——HARMANUS BLEECKER HALL: Superba, with its gorgeous scenery and costuming, its tricks and beautiful transformations, began its second season 21. Since its initial production on the same stage last season many changes have been wrought with improving effect, and it will doubtless be as great a winning card as during its first tour. Considering the extremely warm weather, it drew well. The Emma Juch Opera co. in Carmen, Masked Ball, Trovatore, and Romeo and Juliet.——ALBANY THEATRE: The Dowling-Hasson comb. and The Pulse of New York divided 21-26 and drew fairly. Money Mad 28-3.——GAIETY: The Night Owls screeched to large audiences 21-26.

BUFFALO.—STAR THEATRE: Mark Murphy's O'Dowd's Neighbors drew good-sized audiences Sept. 21-23. Remainder of week, the Royal Midgets in Gulliver Among the Liliputians to large and well-pleased audiences. The Annandale Opera co. next.——ACADEMY OF MUSIC: The German Brothers' Minstrels 21-23; excellent performances to fair business. Mrs. Gen Tom Thumb's Liliputians rest of the week; business fair. R. B. Mantell in repertoire next.——CORINNE LYCEUM: The Fire Patrol drew large audiences 21-26. The Burglar next.

JAMESTOWN.—ALLEN'S OPERA HOUSE: The Ellsler-Couldock co. presented Hazel Kirke Sept. 21 to a large and well-pleased audience. Mrs. Tom Thumb co. did fairly well 22. The Old Homestead turned people away 23. The May Russell Burlesque co. are here (24) and prospects are good for business. Pearl Evtinge in her emotional play of Vivien 26.——ITEMS: Tom Dailey, the hustling agent for Hand of Fate co., was here 21.—Archie McFarland, in advance of The Old Homestead, was here 16. He reports large business with his co.—The hot weather interferes very much with the theatrical business here.

JOHNSTOWN.—GRAND OPERA HOUSE: Gracie Emmett in The Pulse of New York before a fair-sized audience Sept. 22.

SYRACUSE.—WIETING OPERA HOUSE: Robert Mantell drew well in Mobbars and The Louisianian Sept. 17-19. The Royal Midgets were greeted by good-sized audiences 21-23. Baker Opera co. 28-3.——H. R. JACOBS' OPERA HOUSE: The Fairies' Well was fairly attended 17-19. The Burglar pleased large and enthusiastic audiences 21-23. Dowling and Hasson 24-26; Agnes Herndon 28-31. Charity Ball 2-5.

OWEGO.—WILSON OPERA HOUSE: The Hand of Fate Sept. 14; fair business. Turner's English Gaiety Girls 18; exclusively masculine audience.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Oliver Doud Byron presented The Plunger to a large and well pleased audience Sept. 18. All the Comforts of Home 23; S. R. O.——ITEMS: Prof. Milo Devo, pianist, will make his debut as a dramatic reader in this city Oct. 7.—Frank Odell, the accomplished clarionetist of this city, has accepted an engagement with the Waite Comedy co.—THE DRAMATIC MIRROR can be had at the news stand of Joseph H. Zahn, 154 Main Street.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE: The Old Homestead to an overflowing house Sept. 21. Pearl Evtinge in title role of Vivien pleased a small house 19. A strong play and in excellent hands. Miss Evtinge was twice called before the curtain. City Directory 22.

OGDENSBURG.—OPERA HOUSE: The Redding-Stanton co. week of Sept. 21 to large and well-pleased audiences.

ALBION.—NEW GRAND OPERA HOUSE: Hi Henry's Minstrels Sept. 24; Frank Mayo 25, 26.——ITEM: Manager Foster has donated a box in the house for the bride and groom to be married at the Orleans County Fair 24.

ELMIRA.—OPERA HOUSE: Pearl Evtinge in Vivien Sept. 18 to a small audience. Performance fair. The Old Homestead 19, afternoon and evening, to large business. Receipts, $232.10 matinee, and $314 evening. The Midnight Alarm 21 to fair business. Performance good. Russell's Comedians in The City Directory pleased a large audience 24.——MADISON AVENUE THEATRE: Dark.

AMSTERDAM.—OPERA HOUSE: Russell's City Directory co. (No. 2), although they had three or four very clever people, failed to please a good-sized house 21. The Watson Sisters' Burlesque co. had a very light house 22. The performance was even lighter than the house.——ITEM: Hereafter the curtain will rise at eight o'clock. This was announced from the stage 21.

TROY.—GRISWOLD OPERA HOUSE: The Two Old Cronies Sept. 18, 19, good business. The Two Sisters pleased fair houses 21, 24.——RAND'S OPERA HOUSE: Edgar Selden in Will o' the Wisp to good business 17-19.——GAIETY THEATRE: The French Folly Burlesque co. gave a splendid entertainment week of 21.

NEWBURG.—ACADEMY OF MUSIC: All the Comforts of Home Sept. 22 to a large and well-pleased audience.

LOCKPORT.—HODGE OPERA HOUSE: Roger La Honte to a light house Sept. 19.

ITHACA.—OPERA HOUSE: Midnight Alarm (Pearson's) to good business Sept. 22. Baker's Opera co. to full houses 23-25. Myles Fadh 26.

AUBURN.—BURTIS OPERA HOUSE: Robert Mantell in The Corsican Brothers drew a large house Sept. 24.

NORWICH.—CLARK OPERA HOUSE: Myles Fadh to a fair and well-pleased audience Sept. 21. BURR OPERA HOUSE: Turner's English Girls to a large house 19.

CORTLAND.—OPERA HOUSE: Myles Fadh co. Sept 22; fair business.

COHOES.—CITY THEATRE: Heath's An American Boy co., headed by Dan Mason, to a fair house Sept. 17. Joseph I. Sullivan in The Blackthorn 19 gave a good performance to a small house. Walter Main's Circus in opposition. E. W. Varney's co. in The Vendetta 21 to a very large house.

SALAMANCA.—GIBSON OPERA HOUSE: Mrs. Gen. Tom Thumb gave satisfactory performances to fair houses afternoon and evening Sept. 19.

CANANDAIGUA.—GRAND OPERA HOUSE: Eleven hundred people crowded into the house Sept. 18. Many were unable to gain admission.

BATTEAWAN.—DIBBLE OPERA HOUSE: Ullie Akerstrom Sept. 22, 23 to splendid business. Watson Sisters 26.

PENN YAN.—SHEPPARD OPERA HOUSE: The Hand of Fate gave a fair performance Sept. 19 to light business.

OSWEGO.—ACADEMY OF MUSIC: The Burglar co. to light attendance Sept. 17. Ezra Kendall 21 in A Pair of Kids to a fine house. Francesca Redding 28-3.

SCHENECTADY.—CENTRE STREET OPERA HOUSE: The City Directory had the largest house of the season Sept. 22.——NOVELTY THEATRE: A vaudeville co., headed by Kennedy and Williams, did a fair business week of 22-26.

SARATOGA SPRINGS.—PUTNAM MUSIC HALL: The American Boy Sept. 18 gave a satisfactory performance to a good house. Russell's Comedians presented The City Directory to a very large and fashionable audience 19. Rhea in Judith, supported by William Harris and an excellent co., to good business 22.

WATERLOO.—ACADEMY OF MUSIC: New York Symphony Club Sept. 24 gave a delightful entertainment to a fair-sized house.

CANASTOTA.—BRUCE OPERA HOUSE: Myles Fadh 20 Sept. 12; fair-sized audience.

GENEVA.—LINDEN OPERA HOUSE: Hand of Fate played to a large but dissatisfied house. Their scenic productions were hooted.

NORTH CAROLINA.

FAYETTEVILLE.—OPERA HOUSE: The season was opened Sept. 15 by Barlow Brothers' Minstrels to a packed house, and people turned away. Performance fair.——ITEM: This house is under the new management of Pemberton and McDuffie, who are very enthusiastic over the outlook for the incoming season.

DURHAM.—OPERA HOUSE: Uncle Hiram Sept. 23; large audience. Jim the Westerner 26.

OHIO.

COLUMBUS.—METROPOLITAN OPERA HOUSE: Gus Williams in Keppler's Fortunes had a fair house Sept. 20.——GRAND OPERA HOUSE: Reed and Collier in Hoss and Hoss opened 20, and in spite of intensely hot weather business has been good so far.——PARK THEATRE: The Wilbur Opera co. opened 20 in Falka, and are giving a daily change of programme to immense business.——ITEMS: Marc Klaw and David Towers registered at the Hotel Chittenden 17.—Professor Gentry's Dog and Pony Show is exhibiting under canvas this week.—The Barnum-Bailey Show is heavily billed for Oct. 2.—Manager W. G. Smyth is here with Reed and Collier.—John W. Vogel, agent of the Al. G. Field Minstrels, is in town.—The Miller Brothers had an injunction served on Manager Wilbur 22 to prevent his co. from appearing at the Park this week. The regular performance was given Sunday evening, and Manager Wilbur was arrested Monday for contempt of court. The case was compromised, it is said, by Manager Wilbur paying the costs and a money consideration to the Messrs. Miller for damages. In his answer to the court Manager Wilbur claimed to have sold the week's business to Susie Kirwin.

ZANESVILLE.—SCHULTZ OPERA HOUSE: Mr. and Mrs. Herrmann Sept. 22 to a large house. Herrmann is as clever as ever, and succeeded, as he always does, in delighting his audience. He promises to put Cremation on the road next season.——ITEM: Mr. Schultz has had the entire scenery repainted by Harvey, of Cincinnati.

AKRON.—ACADEMY OF MUSIC: Nelson's World comb. appeared before a fair house Sept. 18. The acrobatic feats of the Nelson family was the feature of the evening, and were applauded enthusiastically. Vernona Jarbeau presented Starlight to a good house 21. Some very good specialties were introduced during the evening.

DAYTON.—THE GRAND: Frank W. Sanger's co. presented Mr. Potter of Texas Sept. 19 to a large and fashionable audience. The County Fair turned people away 21. The race scene elicited rounds of applause.——THE PARK: P. F. Baker turned people away 14-19. Custer 21-23; fair business. After Twenty Years fills in the week.

WOOSTER.—NEW CITY OPERA HOUSE: Little Nugget Sept. 16; small business. Audience fairly well pleased. Waite Comedy co. 21-23.——QUINBY OPERA HOUSE: Son of Monte Cristo 21-23.

CIRCLEVILLE.—GRAND OPERA HOUSE: Last Days of Pompeii Sept. 17; poor business.

ALLIANCE.—SOURLOCK'S OPERA HOUSE: Gibney, Gordon and Gibney Comedy co. Sept. 14-17; large audiences.

SANDUSKY.—BIEMILLER'S OPERA HOUSE: Little Tycoon opened the regular season to a large and fashionable audience Sept. 15. Nelson's Great World comb. gave a splendid exhibition 16. The acrobatic performance by seven members of the Nelson family were marvelous. Shepard's Modern Minstrels came 19 to light business. The performance was fair. The Standard Theatre co., booked for week of 21, canceled owing to pecuniary difficulties.——ITEM: The former management of this house, Messrs Rutter and Ilg, was dissolved by mutual consent 15. Otto H. Ilg will now assume the sole management.

FREMONT.—OPERA HOUSE: Robert Downing in The Gladiator Sept. 19 to a packed house. The Riley Dramatic co. 26-3.——HEIN'S OPERA HOUSE: Duncan Clark co. 14 to a large audience.

BELLAIRE.—ELYSIAN THEATRE: A Bunch of Keys to a fair house Sept. 17. Performance miserable; part of the audience left after the second act. Maud Granger 21.

IRONTON.—MASONIC OPERA HOUSE: The Last Days of Pompeii, with John Fay Palmer in the leading role, to a good-sized audience Sept. 18.

BRYAN.—JONES' OPERA HOUSE: Graham Earle 5.——ITEM: The Out of Sight co. will arrive here 12, and commence rehearsals at Jones' Opera House, where they will open their season 17. There are sixteen people in the co.

KENTON.—DICKSON'S GRAND OPERA HOUSE: Nelson's World comb. Sept. 15 to a fair audience.

POMEROY.—OPERA HOUSE: Alba Heywood Sept. 19 to a large and fashionable audience. Henry A. Higgins, cornetist, and Marietta Siegfried, soprano, were welcomed as old friends. They were here with the New York Symphony Club last season.——ITEM: Your correspondent desires to thank Mr Higgins and Miss Siegfried for four photos.

URBANA.—BENNETT'S OPERA HOUSE: County Fair Sept. 21; S. R. O. A. V. Gibson, who recently joined the co. to play Otis Tucker, was very good in that part.

PORTSMOUTH.—GRAND OPERA HOUSE: Palmer's Pompeii Sept. 19; unsatisfactory performance.——ITEMS: M. R. Williams, in advance of Cleveland's Eiffel Tower Minstrels, is here billing the city for 28.—George T. Fisher, who last season acted as Mr. Cleveland's special agent, has a show of his own, and will open at Binghampton, N. Y., this season.—George Collier, of Cleveland's Consolidated Minstrels, was married Sept. 7, at Providence, R. I., to Minnie Perry, a non-professional.

MIDDLETOWN.—SOUDER'S NEW OPERA HOUSE: Little Lord Fauntleroy Sept. 15; fair business. The Patrol 19; crowded house.

STEUBENVILLE.—CITY OPERA HOUSE: Maud Granger in Inherited Sept. 23 to the finest and most appreciative audience within two seasons.

MANSFIELD.—MEMORIAL OPERA HOUSE: Vernona Jarbeau and her excellent co. played Starlight to an audience of 1,000 people Sept. 22. Master and Man 23.

TIFFIN.—NOBLE'S OPERA HOUSE: Burt Shepard's Modern Minstrels played to a large audience Sept. 19. Herrmann, the magician, appeared before a crowded house 23.

CANTON.—THE GRAND: Little Nugget Sept. 18; fair business. Nelson's comb. 19; slim business. James H. Wallick 21; good business.——ITEM: Schaefer's Opera House will be opened 28 by Waite Comedy co. M. C. Barber will manage this house.

TOLEDO.—WHEELER OPERA HOUSE: The Devil's Editor to a very slim house Sept. 21. The co. had some difficulty in getting out of town, owing to the low state of the exchequer. Burt Shepard's Minstrels to a fair house 23. The Annandale-Hamilton Opera co. in Martha, Il Trovatore and Bohemian Girl to good business 24, 25.——PEOPLE'S: The Pearl of Pekin co. is giving an excellent performance to packed houses.——ITEM: Burt St. John, of this city, will join the Aunt Bridget's Baby co. next week, playing the leading comedy role.

OKLAHOMA.

GUTHRIE.—The Beebe-Barbour co. to large and appreciative audiences Sept. 17-19. Their spectacular production of She was well received.

OREGON.

PORTLAND.—MARQUAM GRAND OPERA HOUSE: Sarah Bernhardt Sept. 18, 19 (three performances) to the capacity of the house. La Tosca, Camille, and Fedora were given. Receipts aggregated $20,000. This was the greatest theatrical event ever known in the Northwest.——CORDRAY'S NEW THEATRE: The Gov'nor was witnessed by crowded houses week of 12-19. W. H. Lytell as Theodore Macclesfield made a hit. S. Robinson was excellent as the Mactody. Stella Rees added much to the favorable impression of last week in the role of Aurel a Butterscotch.——FRENCH'S NEW PARK THEATRE: His Natural Life 14-19; very good business. Caroline Gage is making herself quite an all-'round favorite by her very creditable portrayals.——ITEMS: Cordray and Wass, proprietors of Cordray's house here, gave a benefical performance of The Gov'nor 15 for the relief of the sufferers of the $1,000,000 fire at The Dalles, Ore., 2. $628.40 was realized. Tickets sold at triple the usual price, Cordray and Wass are entitled to the thanks of the public for their generosity on this occasion.—Seats for the Bernhardt performances were auctioned 14. Regular admission was from $1 to $5. After four hours' auctioneering, during which seats sold at from $1 to $50 premium, the sale amounted to $2,612. The box-office receipts for the first night's performance were $6,881.40. This is the largest amount ever taken in for any single performance here.—The Portland Industrial Exhibition, under the superintendence of Robert W. Mitchell, opened its third annual fair 17. It continues until Oct. 17. The exhibits in the agricultural, horticultural, electrical, mineralogical, and mechanical departments excel anything ever seen here before. It is acknowledged to be the greatest exposition Portland has had. The Zapadores Band, of the City of Mexico under the leadership of Signor Miguel Rios Toledano, is the attraction par excellence. It achieved a remarkable success the opening night before an audience of 10,000, and is nightly adding to it. The art gallery supersedes all former efforts.—Forepaugh's Circus 24, 25 (four performances) was seen by 25,000 people. It was the best show ever seen here.—George H. Murray, manager of The Dazzler co., arrived 18.—Nat Goodwin is at the Marquam 28.—Manager J. F. Cordray returned from Seattle, Wash., 19. Arrangements have been made for Bernhardt to appear at his Seattle house 24. Manager Cordray is to be congratulated.

PENNSYLVANIA.

ERIE.—PARK OPERA HOUSE: May Russell's Burlesquers Sept. 21; large audience.

SHENANDOAH.—FERGUSON THEATRE: James H. Wallick in The Mountain King Sept. 14; S. R. O. Alfred Kelcey in O'Flynn in Mexico 16; crowded house.

ASHLAND.—OPERA HOUSE: Chanfrau in Kit, the Arkansas Traveler Sept. 22; fair business.

BEAVER FALLS.—SIXTH AVENUE THEATRE: Al. G. Field's Minstrels Sept. 18; an excellent performance to good business.

PITTSTON.—MUSIC HALL: From Sire to Son Sept. 21; crowded house.

M'KEESPORT.—WHITE'S OPERA HOUSE: Charles A. Gardner gave an excellent performance at advanced prices Sept. 17. Electric Spark 18, 19; crowded houses.——ITEM: A. W. VanAnda, manager of Electric Spark co., was for many years manager of White's Opera House, of this city.

SHARON.—CARVER OPERA HOUSE: Minnie Seward co. Sept. 21, 22; fair business.

OIL CITY.—OPERA HOUSE: Effie Ellsler supported by C. W. Couldock gave a fine performance Sept. 18, presenting Hazel Kirke to a good house. Frank Mayo in Nordeck 21 pleased a fair-sized audience. May Russell's Burlesque co. 22; top-heavy house.

MEADVILLE.—ACADEMY OF MUSIC: Effie Ellsler presented Hazel Kirke Sept. 18 to a fair house. Frank Mayo as Davy Crockett drew a fair-sized audience 22.

WILLIAMSPORT.—ACADEMY OF MUSIC: Tony Farrell 18 to a fair-sized and pleased audience. Kittie Rhoades opened 21; large house.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE: J. W. Wallick in The Mountain King Sept. 18 to a crowded house. Everybody pleased. Maud Granger 21 in Inherited; fair house. J. C. Stewart in the Fat Men's Club 22, fair house.

TAMAQUA.—ALLEN'S OPERA HOUSE: Alfred Kelcey in O'Flynn in Mexico Sept. 21; small house.

KITTANNING.—GRAND OPERA HOUSE: Fisher's Cold Day Sept. 15; fair business. Carlotta's dancing was a feature of the performance. Kindergarden Musical Comedy co. 21; poor house.

JOHNSTOWN.—ADAIR'S OPERA HOUSE: Fisher's Cold Day co. pleased a large audience Sept. 17. James H. Wallick in the Mountain King gave a fair performance to a well filled house 19. The most artistic event of the theatrical season was the appearance of Maud Granger 22 in her new play Gabrielle. Miss Granger and her co. have been rehearsing it for the past two weeks under the personal supervision of Ettie Henderson, and it showed the good results in the manner in which it was presented for the first night, for it was a marked success. Every character was very creditably sustained, but there are some parts, however, that would bear pruning. Maude Granger made a pronounced success as Gabrielle. A. H. Hastings as Monsieur de Savigny overacted his part. Charles Foster as Monsieur de Terry (Gabrielle's father) did not put that sympathetic feeling in his acting that the character demanded. Charles H. Mestayer as general Carlos Alvarez was excellent. David Murray as Rene de Valois, was very good with the exception that he was just a little too impetuous at times. Jay Hunt was a capital butterfly in the character of Earnest de Crebillon. Lillian Madison was most pleasing as the bewitching little Fleurette. The rest of the cast was in good hands, and all did their share to make the first performance a success. The play is a good one, and will undoubtedly prove a winner.

BUTLER.—BUTLER OPERA HOUSE: The season opened at this house Sept 9 with A Bunch of Keys to S. R. O., but since the opening Charlotte Thompson 15, 16, and J. Z. Little's Golden Nugget co. had small houses.——ITEM: The orchestra at the Opera House has been replaced by a pianist. No more shall we hear the fiddles and the horns.

UNIONTOWN.—GRAND OPERA HOUSE: An Irishman's Love Sept 15; good business. The Clipper Quartette was repeatedly encored.

BELLEFONTE.—GARMAN'S OPERA HOUSE: Fisher's Cold Day co. gave a good performance to a fair house Sept 15. Bandit King 17, fair performance to a good house.

INDIANA.—LIBRARY HALL: Fisher's Cold Day co. Sept. 22; heavy business.

LANCASTER.—FULTON OPERA HOUSE: Muggs' Landing was well presented to a good house Sept.

21. Birds of a Feather 22 drew a large audience, who were much disappointed by the cutting of the advertised leading features, wire-walking rescue, cotton-gin scene and bird dance. Frank McNish, Charles Bowser and Marie Sadler partly redeemed the play by their clever acting. Vesper Bells 23, and The Old Oaken Bucket 24 by Grey and Stephen's co., drew good houses.

HAZLETON—BROAD STREET OPERA HOUSE: From Sire to Son Sept. 15 good house. Gray and Stephens co. presented Vesper Bells to a fair-sized and well pleased house 22. Only a Farmer's Daughter 23 to medium business.

LOCKHAVEN—OPERA HOUSE: A Pair of Tramps to a medium house Sept. 19. The Fat Men's Club 23 to a small house.

POTTSTOWN—OPERA HOUSE: The Irene Kent Dramatic co. in Only a Farmer's Daughter Sept. 21 to a small but delighted audience.

SANTICOKE—BROADWAY OPERA HOUSE: Mr. Chanfrau in Kit the Arkansas Traveler to a crowded house Sept 23.

BEAVER FALLS—SIXTH AVENUE THEATRE: Al. G. Field's Minstrels 18; large audience. Arizona Joe 21; small house.——OPERA HOUSE: Birds of a Feather 14. Post Master co. 21; Pair of Tramps 28.

CARBONDALE—OPERA HOUSE: Midnight Alarm Sept. 21; pleased, a good-sized audience.——ACADEMY OF MUSIC: Turner's English Girls 17; fair house. Flov Crowell co. 21-23 to good-sized audiences. William E. Burland, the treasurer, is a pleasant gentleman.

READING—GRAND OPERA HOUSE: Annual meeting of Institute week of Sept. 21-27.——ACADEMY OF MUSIC: Anderson's Two Old Cronies 17-18. Performance very good; large houses. Milton Nobles' From Sire to Son was well presented 21. Money Mad drew large houses 21-23.

SHAMOKIN—G. A. R. OPERA HOUSE: A medium-sized, but highly appreciative audience greeted Rhea in Judah Sept. 16. Irene Kent in the new version of Only a Farmer's Daughter fairly pleased a fair-sized house 22.

NEW CASTLE—OPERA HOUSE: Charlotte Thompson in East Lynne pleased a small audience Sept. 17. Al. G. Field's Minstrels 19; good business. Wallick's Mountain King drew a fair-sized house 21. Little Nugget to a large and well-pleased audience 23.

GREENSBURG—LOMISON THEATRE: Al. G. Field and 20s. Minstrels drew an immense audience Sept. 17. The Kindergarden co. played to very light business 22, owing to Hunting's Circus exhibiting here the same date. The performance was very fair.

SCRANTON—ACADEMY OF MUSIC: Gray and Stephens co. in Vesper Bells and The Old Oaken Bucket Sept. 17, 18 to light business. Rhea in Judith 19 to a large and well pleased audience. Support good. W. J. Scanlan in Mavourneen 21 to a packed house. Co. and play good. Money Mad 23 to fair business.

HARRISBURG—GRAND OPERA HOUSE: Kajanka Sept. 18, 19 to fairly good business. Fat Men's Club 21; good business. W. J. Scanlan 24 to the usual big business. Mavourneen, his new play, gives him many opportunities to use his vocal abilities.——Bessie Fairbairn, who has been doing Electra in Kajanka, severed her connection with the co. at the close of their engagement here, and returned to New York.—Harry P. Reilly, well known in the profession for many years as an actor, vocalist, and song writer, is treasurer of the Fat Men's Club co., and understudy for J. C. Stewart as Prof. Baton. Harry took "front of the house" at the People's Theatre, Philadelphia 14. He's a jolly good fellow, and carries his *embonpoint* with grace and dignity.

BRADFORD—WAGNER OPERA HOUSE: Mrs. General Tom Thumb Sept. 21 pleased the little folks. Pearl Eytinge 22 to a small audience. Old Homestead 24; crowded house.

HONESDALE—CENTRAL THEATRE: New York Symphony Club Sept. 17 to a small but select audience.——OPERA HOUSE: Turner's English Girls 16 to a large house. Orson Clifford in Avenged 24 to a small audience.——ITEMS: W. J. Silverston, manager of Central Theatre, signed a contract 23 for the management of the Theatre Normandie at Port Jervis, N. Y., which will hereafter be conducted by him in conjunction with the Central Theatre.

ALLENTOWN—MUSIC HALL: A fair-sized audience enjoyed All the Comforts of Home Sept. 18. The Two Old Cronies 19. The farce has been considerably changed since its last appearance here, but is as attractive as ever. Co. good. From Sire to Son with Milton and Dolly Nobles in the leading roles, was the attraction 21. This was Mr. Noble's first appearance in Allentown for several years, and although the audience was not large, it was select and very appreciative, and gave the stars a hearty reception. The co. is exceptionally good, and the performance a dramatic treat. James MacKee and Louise Sanford with a fair co., in Grimes' Cellar Door 23 to fair business.

MAUCH CHUNK—OPERA HOUSE: Kit, the Arkansas Traveler Sept. 24; fair business. Audience much pleased.

EASTON—OPERA HOUSE: Grimes' Cellar Door with James B. Mackie as Billy Grimes, gave an excellent performance to a large house Sept. 22.

YORK—OPERA HOUSE: Lottie Williams' Day by Day Sept. 18 drew a fair and generally well-pleased house. Arlington's Minstrels 21 drew a fairly large house. The performance gave evidence of needed rehearsal.

WARREN—LIBRARY THEATRE: Frank Mayo in Nordeck Sept. 22; fair house. Edwin F. Mayo gave excellent support. Pearl Eytinge in Vivian 21; light business. Gorman's Minstrels 24; large and well-pleased audience.

WILKESBARRE—MUSIC HALL: Milton Nobles in From Sire to Son Sept. 17 to light business. Rhea in Judith 18 to a medium-sized audience. Vesper Bells 19 to very light business. W. J. Scanlan in Mavourneen 20 to one of the largest houses of the season. The Vendetta 23 to light business. Mr. Whitecar is a new star to a Wilkesbarre audience, as was also his play new, which accounts for his light house, but those that did see him were more than pleased, and he can count on a big house whenever he visits Wilkesbarre again. The scenery was bright and new, and very realistic, the ship scene in the fourth act being worthy of special mention.

RHODE ISLAND.

PROVIDENCE—THE PROVIDENCE: All the Comforts of Home drew fair-sized audiences Sept. 21-26. The Power of the Press 28-3.——GAIETY OPERA HOUSE: Kate Claxton in the Two Orphans 21-26; large business. Howard Athenæum co. 28-3.

PAWTUCKET—MUSIC HALL: James O'Neill Sept. 18 in Monte Cristo to a large and pleased audience.

NEWPORT—OPERA HOUSE: Fanny Rice and an excellent co. in A Jolly Surprise Sept. 19 to a large and well-pleased house. Hands Across the Sea, with all its own scenery, 21 to a full house.

WOONSOCKET—OPERA HOUSE: Stetson's Uncle Tom's Cabin to a good house Sept. 17.——MUSIC HALL: His Lordship to a small and dissatisfied audience 21.

SOUTH CAROLINA.

SPARTANBURG—OPERA HOUSE: The season here was opened by Barlow Brothers' Minstrels Sept. 18 to good business.

GREENVILLE—GILREATH OPERA HOUSE: The season opened with The Private Secretary Sept. 15 to good business.

CHARLESTON—ACADEMY OF MUSIC: The Private Secretary, under the management of Edwin Travers, appeared Sept. 21 to a good house. Edwin Travers as Young Cattermole, and H. Rees Davis as his uncle, were by far the prominent features in the cast. Lilian Lewis, supported by Edmund Collier and Louise Pomeroy, presented Credit Lorraine and As in a Looking Glass 23, 24, and matinee, to good business.

SOUTH DAKOTA.

WATERTOWN—OPERA HOUSE: Mestayer and Vaughn co. in their farce-comedy The Grab Bag to good business Sept. 17. Walter Jones as the tramp was very clever.

TENNESSEE.

CHATTANOOGA—NEW OPERA HOUSE: McCarthy's Mishaps appeared Sept. 18 to light business, but gave an excellent performance. A Barrel of Money 21 to a fair-sized audience.——GAIETY THEATRE: This house opened with a variety bill 13 to S. R. O.

COLUMBIA—GRAND OPERA HOUSE: The season was opened by Edwin Arden Sept. 23 to a fair audience. George Wilson's Minstrels 16; $500 house.

MEMPHIS—LYCEUM THEATRE: Owing to the destruction by fire of the Memphis Theatre 17 Carroll Johnson in Gossoon, (the attraction booked for that house) was transferred to the Lyceum 17-19, and did a good business. Carroll Johnson has made rapid strides in Irish comedy since his advent into that line last season. Nellie McHenry 24-26; Gus Williams 28-30.——GRAND OPERA HOUSE: The regular season will open at this house 24-26 with Our Irish Visitors.——ITEMS: Ellis Leubrie, manager of the Memphis Theatre, destroyed by fire last week, is to have a testimonial benefit tendered by the citizens of Memphis at the Grand Opera House 22. The Memphis Theatre orchestra who lost all their instruments and music books in the fire, are to receive a benefit at Jackson Mound Park 22. Over 2,000 tickets have been disposed of for both benefits.

NASHVILLE—THE VENDOME: Edwin Arden in Night and Morning to light houses Sept 17-19. Thomas E. Murray, supported by a decidedly weak co., presented Our Irish Visitors 21-23 to good houses.——ITEMS: A Night in Pekin is drawing immense crowds every other Night at Athletic Park.—Business at May's Grand Opera House continues good.

BRISTOL—HARMELING OPERA HOUSE: The Clemenceau Case Sept. 22 gave a fair performance, which was attended by men only.

TEXAS.

GALVESTON—TREMONT OPERA HOUSE: A Breezy Time opened the season Sept. 20, and the event was joyously hailed by an audience that filled every part of the theatre. Fitz and Webster are clever, and have equally clever assistance. The specialties particularly were very good. The Pay Train next.——ITEM: Among the noticeable improvements made in and about the house since last season may be mentioned four additional exits, in case of fire; increased seating capacity in the lower part of the house, widening of the aisles on the parquette floor, new stage, new carpet, etc., etc. The orchestra this season will be under the direction of Professor Berry, until recently leader of the Beach Bend.

SAN ANTONIO—GRAND OPERA HOUSE: The Grand opened the season with McCabe's Minstrels to a fair house Sept. 17, 18. A Breezy Time 19, 20 to good business.——RISCHE'S HOUSTON STREET THEATRE: Newton Beers opened this theatre 19 to fair business. His co. is poor.——ITEMS: "Joe" Berry is laid up with sciatica.—Newton Gotthold has been painting the town red, ahead of The Pay Train.—Manager Shelby, of A Breezy Time, reports his business very fine. They will be in Atlanta, Ga., for the unveiling of the Oglesby monument.—Fritz S. Howley sued out a writ of attachment against the Newton Beers co. to recover $75, which he claimed was due him for salary and lithographic work. He had left the co. some time previous. The constable first seized the money-drawer at the box-office, but Manager Rische claimed that as his. The constable next got hold of two trunks, but by a sharp trick the co. got them away. The next morning the alert constable seized a load of scenery. The last heard was that a representative of the co. was trying to make up a replevin bond to get the scenery.

MCKINNEY—HEARD'S OPERA HOUSE: Beach and Bowers' Minstrels Sept. 18; fair business.

COLUMBUS—STAFFORD OPERA HOUSE: A Breezy Time, with E. B. Fitz and Kathryn Webster in the leading roles, was satisfactorily presented to a medium-sized audience Sept. 18.

BELTON—OPERA HOUSE: Ethel Raynes and co. for four nights to very poor houses. The hous s were better than the co. deserved, for with the exception of Edwin Brown, the manager, the co. was very poor, indeed. McCabe and Young's Colored Minstrels 12, 13 to medium houses. Good co.

BEAUMONT—OPERA HOUSE: A Breezy Time co. opened the season Sept. 15 to a crowded house. U and I 23; Lost in London 28.——ITEM: This bids fair to be the best season in the history of the Opera House.

WACO—GARLAND OPERA HOUSE: Haynes and Dixon's Comic Opera co. Sept. 21, 22, and A Breezy Time 25.

EL PASO—MYAR'S OPERA HOUSE: The regular season opened Sept. 21 with Newton Beers' co. in Lost in London to a good house. Mr. Beers presented Enoch Arden 22; light house. Both performances very unsatisfactory.

SHERMAN—SHERMAN OPERA HOUSE: Chicago Dramatic co. Sept. 24-26, at popular prices; Katie Putnam 3.

HILLSBORO—ROSE'S OPERA HOUSE: Haynes and Dixon's Comic Opera co. opened the season here Sept. 20 in Black Cloaks to a small house, and deserved better patronage.

AUSTIN—MILLETT'S OPERA HOUSE: McCabe and Young's Minstrels played to a good house Sept. 15; a better show than was expected. The Pay Train 29.

MARSHALL—OPERA HOUSE: Florence Bindley in The Pay Train to good business Sept. 18.

UTAH.

SALT LAKE CITY—SALT LAKE THEATRE: Charles Dickson's co. Sept. 14, 15 presented Incog. to good houses. Lewis Morrison gave a very creditable presentation of Faust and a rather poor one of Stranglers of Paris to immense business 17, 18. Hoyt's Midnight Bell drew good houses 19-21. Canfield, Richards and Miss Uart are old favorites here. Ethelyn Friend as the minister's sister made a very favorable impression.

VERMONT.

BURLINGTON—HOWARD OPERA HOUSE: Rhea in Judith to immense business Sept. 24.

RUTLAND—TOWN HALL: Rhea in Judith to a very large audience Sept. 23.

VIRGINIA.

ROANOKE—OPERA HOUSE: Greenwood Opera co. closed a two nights' engagement 17 to a fair house. Devil's Auction 19 to a large and well-pleased audience. Clemenceau Case (Emma Bell) 21 to a large house. Jim the Westerner 22 to a fair house.

CHARLOTTESVILLE—LEVY OPERA HOUSE: Ada Melrose did not draw a large house Sept. 23, on account of her printing having miscarried. All who witnessed the play were well pleased. Jim the Westerner 24.

PETERSBURG—ACADEMY OF MUSIC: Devil's Auction drew the banner house of the season Sept. 17. Good co. The Ford English Comedy co. gave a good performance of She Stoops to Conquer 21 to a fair-sized audience.

LEXINGTON—OPERA HOUSE: Elsin Star Comedy co. Sept. 21-19 to good business.

NORFOLK—ACADEMY OF MUSIC: Jim the Westerner Sept. 16 to fair business. Kajanka 21-22 to large audience first night, but second night to poor business. Bottom of the Sea 23 was kindly received by a large and well-pleased audience.——OPERA HOUSE: The Vaidis co. opened 21-26 to good houses. This is a good co., and our people showed their appreciation by attending.

RICHMOND—NEW RICHMOND THEATRE: Jim the Westerner Sept. 18, 19; good business. George Gaston as the Old Sport made a great hit. Pauline Willard and Hattie Neffien were very effective in their respective roles. Kajanka, which had been advertised immensely, opened a four nights' engagement 23 to a full house, but the performance was not up to expectations.——MOZART ACADEMY OF MUSIC: Bottom of the Sea to an immense house 21.

STAUNTON—OPERA HOUSE: Uncle Hiram Sept. 17; good house.

LYNCHBURG—OPERA HOUSE: Devil's Auction Sept. 18 to a large and enthusiastic audience. Jim the Westerner 21 had a small house, but deserved good patronage. Ford's Comedy co. in She Stoops to Conquer 24 gave a splendid performance to a large audience.

WASHINGTON.

SEATTLE—OPERA HOUSE: The Hustler Sept. 9, 10 contended against bad weather with fair success.——COMEDY: Isabel Morris in East Lynne had a successful week's engagement.

TACOMA—TACOMA THEATRE: Sol Smith Russell in Peaceful Valley Sept. 11, 12 to good business. Old-time theatre-goers compare him to William Warren. Sarah Bernhardt will be here 21; tickets are selling rapidly on a $5 basis.

OLYMPIA—OPERA HOUSE: Sol Smith Russell Sept. 10 to a very good house. Kate Castleton in The Dazzler 28.——ITEM: A. W. Thompson is now treasurer and assistant manager. He is a pleasant gentleman of considerable experience in the business, and companies coming here will find it a pleasure to do business with him.

SPOKANE FALLS—AUDITORIUM: Bernhardt's engagement Sept. 25 will be the first anniversary of the opening of the Spokane Auditorium. The cash sales for seats up to date have been $4,700. The manager for Bernhardt telegraphed that the play La Tosca would be given on that evening. Of the new Auditorium, all traveling companies and their management have nothing but words of praise.

WEST VIRGINIA.

WHEELING—OPERA HOUSE: Herrmann Sept. 21; full house.——GRAND OPERA HOUSE: Irish Corporal 21, 22; fair business.——ITEMS: L. Woodson, last season with the Kindergarden co., charged with the murder of Thomas Fleming, was acquitted 22. Jury only out thirty minutes.—G. L. Lawrence replaced W. H. Taylor in the Irish Corporal co. G. H. Gallaher will go in advance.

PARKERSBURG—ACADEMY OF MUSIC: The Last Days of Pompeii by John Fay Palmer Sept. 22 to a small house. Owing to the size of the stage it was impossible to make an effective scenic display.

WISCONSIN.

BADISON—FULLER OPERA HOUSE: Emerson's Minstrels Sept. 16; good house. The Old, Old Story 21; fair house.

JANESVILLE—MYER'S GRAND: Shenandoah Sept. 12; packed house. Mr. Wilkinson's Widows 14; large house. Billy Emerson's Minstrels 17; fair house. Twelve Temptations was presented in a poor manner to a fair house 19. Skipped by the Light of the Moon got the poorest house of the season, as they deserved it 22.

RACINE—BELLE CITY OPERA HOUSE: Shenandoah Sept 15 to paying business. Twelve Temptations 18 to light business.

WEST SUPERIOR—GRAND OPERA HOUSE: Frederick Warde in The Lion's Mouth was greeted with a very large and select audience Sept. 11. Charles Frohman's co. presented Men and Women to a full house.

WAUSAU—GRAND OPERA HOUSE: Twelve Temptations Sept. 16 to a crowded house. Hardebeck and Truesdell's co. in Michael Strogoff 17 and The Inside Track 18 to fair business. Frederick Warde in The Lion's Mouth 21 to a good house.

ASHLAND—GRAND OPERA HOUSE: Gilmore's Twelve Temptations Sept. 17 to a large audience. Nettie Bernard-Chase in Uncle's Darling to a large audience 19.

LA CROSSE—THEATRE: Men and Women Sept. 17 to a large and well-pleased audience. Yon Yonson 22; good business.

OSHKOSH—GRAND OPERA HOUSE: Mr. Wilkinson's Widows Sept. 12; crowded house. Emerson's Minstrels 13; good-sized audience. Twelve Temptations 17; fair house.

DELOIT—WILSON'S OPERA HOUSE: John Griffin in repertoire Sept. 16-19 to fair business. The Old, Old Story 22 to a good house.

WYOMING.

CHEYENNE—OPERA HOUSE: Little Trixie to a fair-sized audience Sept. 24.

CANADA.

ST. JOHN—The new Opera House, pronounced by competent judges to be the most compact and complete theatre in Canada, was opened Sept. 21 by a stock co. in Marble Heart. The baptismal ceremony consisted in the playing of the National anthem, during which the 1,200 persons present stood. President Skinner delivered an address in which he alluded to the opposition the promoters of the new theatre had to encounter and the many prejudices they had had to overcome. The management desired to open with a stellar attraction but the uncertainty of when the building would be completed and ready for use made it impossible for them to close at a time when first class cos. were booking, and when the management were in a position to negotiate nothing suitable could be had, so the stock co. was engaged under the direction of Mr. Fred. R. Fairweather. The members of the co. are: E. D. Lyons, Walter Granville, Jerome Stevens, Edward Emery, James Morris, T. J. Hawkins, Vernor Ramsdell, Nagle Berry, E. Middleton, E. F. Morris, Joseph Gelly, Flora Clitherow, Helen Brooks-Mestayer, Constante Compton, Miss Behan, Emma Fossett and Mrs. Fred. Hooker. Among the ladies Miss Fossett's Thea and Marie were worthy of more than passing commendation. Mr. Lyons' Diogenes was good, but as much cannot be said of Mr. Emery's Phidias and Raphael, which were decidedly amateurish and very defective in elocution. The hit of the performance was the Voltage of Mr. Ramsdell; well conceived, clear cut, and vigorous, it easily overshadowed the work of the other performers, and carried the house by storm. I venture to predict for the youthful actor a successful career upon the stage. The audience showed its appreciation of Sydney Chidley by applauding his work as the curtain unfolded it to view and at the end of the third act there were loud calls for the artist. The Magistrate 24, 25.——MECHANICS' INSTITUTE: Dora Wiley presented Vera for the first time in this city 22 before a good-sized audience and made a great hit.——ST. ANDREW'S RINK: A variety co. opened 22 to a large house.

HAMILTON—GRAND OPERA HOUSE: Modjeska played a fairly successful engagement at the Grand 23, appearing as Rosalind in As You Like It. The support was good.——PEOPLE'S FAMILY THEATRE: This house has been doing a fair business for the past four weeks. It is now under the management of Thomas Gould.

LONDON—GRAND OPERA HOUSE: The Royal Midgets gave interesting performances to fair houses Sept. 17-19. Modjeska's season opened 21 in Adrienne Lecouvreur to a very appreciative audience. Ida Van Courtland commenced a five nights' engagement 22, which promises to be very successful as the Western Fair is in progress.

CHATHAM—GRAND OPERA HOUSE: Irish Honor Sept. 16, 17 to fair business.

MONTREAL—ACADEMY OF MUSIC: Rose Coghlan in Dorothy's Dilemma, Lady Barter and Nance Oldfield to good business Sept. 21-26. It is four years since Miss Coghlan has been in Montreal, but she has lost none of her charm or drawing power. She received a hearty welcome from her many Montreal friends. She was ably supported by John T. Sullivan and an excellent co. The scene of the Summer house and grounds at Richmond in the second act of Dorothy's Dilemma is one of the finest effects seen here for a long while. Modjeska 28-3.——QUEEN'S THEATRE: The opening night at the new theatre was greeted by a large and fashionable audience. The initial attraction was Willard Spencer's Little Tycoon. R. E. Graham made a big hit as General Knickerbocker. The opera was staged in a magnificent manner. The Japanese garden, lighted by incandescent lights, was a special feature, and called forth a burst of applause. McKee Rankin in The Canuck 28-3.——THEATRE ROYAL: W. H. Power's Ivy Leaf to crowded houses 21-26. One of the Finest 28-3.——LYCEUM THEATRE: Josie Mills co. to fair business in The Silver King, Galley Slave and A Brave Girl 21-26. George Dixon's Vandeville 28, 28-3.

WINNIPEG—PRINCESS OPERA HOUSE: Deshon Opera co. Sept 12-19 to full houses.

Received too late for classification.

ST. LOUIS.

Fanny Davenport opened her season at the Olympic Theatre Sept. 21 for a week's engagement with Sardou's Cleopatra. The production from a scenic point of view was one of the most beautiful ever given here. The scenery and stage settings were gorgeous, particularly so in the tempest scene in the fifth act, when it was sublime and terribly realistic. Miss Davenport did good work, but never rose to the height of dramatic power that the play called for. The nearest point she reached it was when she invoked the gods in the tempest scene. The Mark Antony of Melbourne MacDowell was fairly good. The best in the cast, except the above mentioned, was the Kephron of Mr. Roberts. The rest were acceptable. The attendance throughout the week was large. Gus Thomas' Alabama 27-3.

Large and well-pleased audiences witnessed the performances of Frank Daniels' Little Puck. It is a comedy full of the most entertaining kind of fun, and has been seen here before, but this year it came with many new and catchy songs, and other changes that improve it. Mr. Daniels' costermonger songs are particularly taking. The supporting co. is exceptionally good. Hoss and Hoss 27-3.

Fantasma, altered and improved, played at Pope's Theatre to big audiences. There is lots of complications and fun in the piece, while the spectacular part is very fine. It has never been presented here better. The Devil's Editor 27-3.

The sensational drama, The Fast Mail, depending very much on the scenic effects, played to large audiences at Havlin's 21-26. There are many beautiful and very realistic scenes in the play, and a very clever and competent co. presents it. The Runaway Wife 27-3.

Sam T. Jack's burlesque co. played at the Standard Theatre to large audiences. The many specialties were better than usual, and the opening scene was very taking. The concluding challenge dancing contest was very amusing. It is a very fine vaudeville attraction. Whallen and Martell's co. 27-3.

Charles E. Locke was here for several days last week, *entre nous*. He has settled with most of his creditors. His property was stored here, awaiting his return. The claims amounted to something like $8,000. The present visit of Mr. Locke was to release his property. He has done so, and he left for the East to complete arrangements for a tour through New England with Miss Juch.

Charles Coben, playing at a cheap theatre here, accidentally hanged himself on the night of 21 while giving a performance of Jack the Ripper. His supporting harness gave way and he fell a distance of four feet, with the rope fastened about his neck. He was cut down just in time. The audience never saw anything so realistic before.

The New Park Theatre, after a trial of the 10-20-30 cent system, will be turned into a Winter garden resort after this week, with several good people as attractions.

The St. Louis Exposition has been drawing big crowds during the week. Gilmore has signed for the seasons of 1892-93, and will bring a band of one hundred instead of sixty-five as he has now.

The present week has been extremely warm, as warm as during the middle of Summer, but the attendance at the theatres has not been affected in the least.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Friday.

DRAMATIC COMPANIES.

A BARREL OF MONEY: Macon, Ga., Sept. 29, Americus 30, Montgomery, Ala., Oct. 1, Selma 2, Mobile 3, New Orleans, La., 4-10.

A SOCIAL SESSION: Jacksonville, Ill., Sept. 29, Quincy 30.

ATKINSON-LINDON: No. Manchester, Ind., Sept. 28-Oct. 3, Taylorville, Ill., 5, 6, East St. Louis 7-9, Chester 10.

A. W. FREMONT: Springfield, Mo., Oct. 5, 6, Joplin 7, Fort Scott, Kans., 8, Nevada, Mo., 9, Rich Hill 10, Leavenworth, Kans., 12, St. Joseph, Mo., 12, Topeka, Kans., 15, Horton 16, Lincoln, Neb., 17.

AFTER DARK: Biddeford, Me., Sept. 29, Portsmouth, N. H., 30, Haverhill, Mass., Oct. 1, Taunton 2, Attleboro 3.

AN AMERICAN BOY: Waterville, N. Y., Sept. 29, Salamanca 30, Erie, Pa., Oct. 1, Sandusky, O., 2, Elkhart, Ind., 3, Chicago, Ill., 5-10.

ALMA HEARN: Johnson City, Tenn., Sept. 29, 30, Bristol Oct. 1-3.

ARIZONA JOE: East Liverpool, O., Sept. 28-Oct. 3, Alliance 5-10, Salem 12-17.

ADA GRAY: Bridgeport, Conn., Sept., 29, 30.

ADA MELROSE: Richmond, Va., Sept. 29, Lynchburg 30, Roanoke Oct. 1, Buena Vista 2, Bristol, Tenn., 4, Knoxville 5.

ALL THE COMFORTS OF HOME: Norwich, Conn., Sept. 29, Fall River, Mass., 30, Newport, R. I., Oct. 1, Woonsocket 2, New Bedford, Mass., 3, Brockton 5, Worcester 6, Fitchburg 7, Waltham 8, Chelsea 9, Lynn 10, 11, Lowell 12, Lawrence 13, Portsmouth, N. H., 14, Portland, Me., 15, Bangor 19, 20, Haverhill, Mass., 22, Manchester, N. H., 23, Concord 24.

ALEXANDER SALVINI: Dubuque, Ia., Oct. 5.

ABRAHAM LINCOLN: Pittsburg, Pa., Sept. 28-Oct. 3.

ALABAMA: St. Louis, Mo., Sept 28-Oct. 3.

AUNT BRIDGET'S BABY: Sandusky, O., Sept. 29, Toledo 30, Detroit, Mich., Oct. 1-3.

A HIGH ROLLER: Cincinnati, O., Sept. 28-Oct. 3, Louisville, Ky., 5-7, Indianapolis, Ind., 8-10, Detroit, Mich, 12-14, Cleveland, O., 15-17.

ALL THE COMFORTS OF HOME: Brooklyn, E. D., Sept. 28-Oct. 3, New York city 5-10.

ARTHUR C. SIDMAN: Cherry Creek, N. Y., Sept 28-Oct. 3.

ANNIE MITCHELL: Rome, N. Y., Sept. 29-Oct. 3.

A FAIR REBEL: Warren, Pa., Sept. 29, Youngstown 30, Altoona, Oct. 1, Trenton, N. J., 2, Wilmington, Del., 3, Yonkers, N. Y., 5, Hartford, Conn., 7, 8, New Haven 9, 10.

ANNIE WARD TIFFANY: Haverhill, Mass., Sept. 29, Lawrence 30-Oct. 1, Lowell 2, 3, Concord, N. H., 5, Lynn, Mass., 6, 7, Chelsea 8, 9, Framingham 9, Woonsocket, R. I., 12, Fall River, Mass., 12, Newport, R. I., 13, Taunton, Mass., 14, Attleboro 15, Brockton 16, New Bedford 17, Worcester 19, 20.

A TURKISH BATH: San Diego, Cal., Oct. 6-9, Seattle, Wash., 12, 13.

AGNES HERNDON: Syracuse, N. Y., Sept. 28-30, Rochester Oct. 1-3.

BOOTH-BARRETT: Wichita, Kans., Sept. 28-30, Newton Oct. 1-3.

BLUE JEANS (No. 1): Philadelphia, Pa., Sept. 28-Oct. 10.

BOBBY GAYLOR: Galveston, Tex., Sept. 29, Houston 30-Oct. 1, San Antonio 2-4, Austin 5, Taylor 6, Waco 7, Fort Worth 8, Dallas 9, 10, Memphis, Tenn., 12-14, Little Rock, Ark., 15, Pine Bluff 16, Helena 17.

BUNCH OF KEYS: Middleton, O., Sept. 29, Marysville 30, Columbus Oct. 3.

BLUE JEANS (No. 2): Evansville, Ind., Sept. 29.

BARLOW METROPOLITANS: Omaha, Neb., Sept. 28-Oct. 3, Keyesville 5-10.

BRAVING THE WORLD: Shenandoah, Ia., Oct. 1-3, Tecumseh, Neb., 5-7, Beatrice 8-10, Pawnee City 12, 13, Falls City 14, 15, Hiawatha, Kans., 16, 17.

BOY SCOUT: Milwaukee, Wis., Sept. 26-Oct. 3.

BASYE'S COMEDY: New Orleans, La., Sept. 27-Oct. 3, Port Gibson, Miss., 5, Milan, Tenn., 6-10, Paris 12, 13.

BOTTOM OF THE SEA: Rome, Ga., Sept. 29, Atlanta 30-Oct. 1, Birmingham, Ala., 2, 3, Anniston 5, Athens, Ga., 6, Augusta 7, Charleston, S. C., 8, Savannah, Ga., 9, 10, Americus 12, Macon 13, Columbus 14, Mobile, Ala., 15, Meridian, Miss., 16, Jackson 17, New Orleans, La., 18-24.

BILL NYE COMEDY: New York city Sept. 21—indefinite.

BLACK THORN: Susquehanna, Pa., Sept. 29, Waverly, N. Y., 30, Towanda, Pa., Oct. 1, Tunkhannock 2, Allentown 3, Newark, N. J., 5-10, Philadelphia, Pa., 12-17.

BALDWIN COMEDY: Kendallville, Ind., Sept. 28-Oct. 3.

BREEZY TIME: Dallas, Tex., Sept. 29, Dennison 30, Greenville Oct. 1, Tyler 2, Palestine 3, Marshall 5, Texarkana 6, Hot Springs, Ark., 7, Little Rock 8, Pine Bluff 9, Helena 10, Memphis, Tenn., 12-14, Sheffield, Ala., 15, Decatur 16, Birmingham 17, 18.

BAKER COMEDY: Ash Grove, Mo., Sept. 29, 30, Republic Oct. 1-3.

BIRDS OF A FEATHER: Chicago, Ill., Sept. 28-Oct. 3.

CHICAGO COMEDY: Waterloo, Ia., Sept. 30 Oct. 1.

CLARENCE BENNETT: Pottstown, Pa., Sept. 28-30, Tacony Oct. 1-3, Hightstown 5-10, Atlantic City 12-17.

CARROLL JOHNSON: Streator, Ill., Sept. 30, Ottawa Oct. 2, Elgin 3, Chicago 4-10.

CUSTER (Fleming's): Toledo, O., Sept. 28-Oct. 3.

CHICAGO COMEDY (Arnold and Griffin's): Dennison, Tex., Sept. 29, 30, Gainesville Oct. 1-3, Henrietta 5-7, Wichita Falls 8-10, Decatur 12-14, Weatherford 15-17, Cleburne 19, 20, Waxahatchie 21, 22.

CLEMENCEAU CASE: New Orleans, La., Sept. 28-Oct. 3, Houston, Tex., 5, 6, Galveston 7, 8, San Antonio 9, 10, San Marcus 12, Austin 13, Waco 14, Fort Worth 15, Dallas 16, 17.

CAMILLE TOWNSEND: Rondout, N. Y., Oct. 1-3.

Cornwall 4, Haverstraw 6, 7, Matteawan 8–10, Hudson 12-14.

CHARLES T. ELLIS: Brooklyn, N. Y., Sept. 28-Oct. 4.

CHARITY BALL: Troy, N. Y., Sept. 28, 29, Utica 30, Auburn Oct. 1, Syracuse 2, 3, Rochester 5-7, Buffalo 8-10, Toronto, Ont., 12-14, Bay City, Mich., 15, Saginaw 16, Jackson 17.

COLD DAY: Wheeling, W. Va., Sept. 30, Leetonia, O., Oct. 1, Salem 2, Dennison 3, Cambridge 5, Logan 6, Pomeroy 7, Middleport 8.

COUNTY FAIR: Nashville, Tenn., Sept. 28-Oct. 3, Memphis 5-7, Jackson, Miss., 8, Vicksburg 9, Meridian 10, New Orleans, La., 12-17.

CLARENCE HUGHES: New Bedford, Mass., Sept. 28-Oct. 3.

CULHANE DRAMATIC: Lincoln, Neb., Sept. 28-Oct. 4.

CRAZY LOU: New London, Conn., Sept. 28, 29, Southington 30, New Bedford Oct. 1-3, Providence, R. I., 5-10.

CORA TANNER: Harlem, N. Y., Sept. 28-Oct. 3.

CHARLOTTE THOMPSON: Memphis, Tenn., Sept. 28-30, Pine Bluff, Ark., Oct. 1, Little Rock 2, 3, Hot Springs 5, Texarkana 6, Greenville, Tex., 7, Hillsboro 8, Fort Worth 9, 10.

CORNER GROCERY: Columbus, O., Oct. 1, 2.

CAREY'S TROUBLES: Nashua, N. H., Sept. 29, Gardiner, Mass., 30, Fitchburg Oct. 1, Clinton 2, Marlboro 3, Turner's Falls 5, Holyoke 6, Weir 7, Spencer 8, Webster 9, So. Ridge 10, Putnam, Conn., 12.

CHAS. A. GARDNER: Lancaster, Pa. Sept. 29, Allentown 30-Oct. 1, Pottsville 2, Reading 3, Trenton, N. J., 5, Bethlehem, Pa., 6, Wilkesbarre 7, Danville 8, Scranton 9, Binghamton, N. Y., 10.

CRUISKEEN LAWN: Cincinnati, O., Sept. 28-Oct. 3.

CITY DIRECTORY: Erie, Pa., Sept. 30, Bradford Oct. 1, Franklin 2, Oil City 3, Meadville 5, Titusville 6.

CITY DIRECTORY: Chicago, Ill., Sept. 27-Oct. 3.

COUNTY FAIR (Burgess'): Boston, Mass., Sept. 7—indefinite.

COUNTY FAIR: Decatur, Ill., Sept. 28, 29, Hannibal, Mo., 30, Peoria, Ill., Oct. 1, 2, Crawfordsville, Ind., 3.

DOWN ON THE FARM: Philadelphia, Pa., Sept. 28-Oct. 3.

DORA WILEY: Halifax, N. S., Sept. 28-Oct. 3, Moncton, N. B., 5, Fredericton 6, 7, Calais, Me., 8, Eastport 9, Calais 10.

DEAR IRISH BOY: Philadelphia, Pa., Sept. 21-Oct. 3.

DANIEL BOONE: No. Attleboro, Mass., Sept. 29, So. Framingham 30, Waltham Oct. 1, Lawrence 2, Manchester, N. H., 3, Farmington 5, Rochester 6, Great Falls 7, Amesbury, Mass., 8, Newburyport 9, Haverhill 10.

DEVIL'S SHINE: Rochester, N. Y., Sept. 28, Alliance, O., 30, Massillon Oct. 1, Youngstown 2, 3, Cleveland 5-10.

DARLINGTON'S WIDOW: Newark, N. J., Sept. 28-Oct. 5.

DANIEL SULLY: Trenton, N. J., Sept. 30, Paterson Oct. 1-3.

DOWLING-HASSON: Philadelphia, Pa., Sept. 28-Oct. 3.

DAVIDSON COMEDY: Buckhannon, W. Va., Sept. 29, Fairmount 30, Grafton Oct. 1, Oakland, Md., 2, Piedmont, W. Va.

DAWKINS AND GRATTAN: Indianapolis, Ind., Sept. 28-Oct. 3.

DEVIL'S EDITOR: St. Louis, Mo., Sept. 28-Oct. 3, Alton, Ill., 4, Springfield 6, Streator 7, La Salle 8, Peoria 9, Quincy 10.

DR. BILL: St. Paul, Minn., Sept. 27-30, Portland, Ore., Oct. 5-9, San Francisco, Cal., 12-25.

DOWN THE SLOPE: Minneapolis, Minn., Sept. 27-Oct. 3, Chippewa Falls, Wis., 5.

DIAMOND COMEDY: Thornton, Ind. Sept. 29, Lebanon 30.

E. S. WILLARD: Baltimore, Md., Sept. 28-Oct. 3.

EFFIE ELLSLER: Uniontown, Pa., Sept. 29, Greensburgh 30, McKeesport Oct. 1, Altoona 2, Harrisburg 3, Allentown 5, Wilkesbarre 6, Hazleton 7, Scranton 8, Reading 9, Chester 10, Petersburg, W. Va., 12, Suffolk 13, Wilmington, N. C., 14, Charleston, S. C., 15-17.

EDWARD HARRIGAN: New York city Sept. 14—indefinite.

EUNICE GOODRICH: Bowling Green, Mo., Sept. 29, Clarksville 30, Ottawa, Ill., Oct. 1-3, Keokuk, Ia., 12-17.

E. H. SOTHERN: New York city Aug. 25—indefinite.

EDWIN ARDEN: Shreveport, La., Sept. 29, Marshall, Tex., 30, Palestine Oct. 1, Houston 2, Galveston 3.

ELECTRIC SPARK: Iroona, Pa., Sept. 29, Clearfield 30.

EVANGELINE: Altoona, Pa., Sept. 30, Johnstown Oct. 1, Uniontown 2, Akron, O., Cleveland 5-10.

EIGHT BELLS: Washington, D. C., Sept. 28-Oct. 3.

FREDERICK PAULDING: Philadelphia, Pa., Sept. 28-Oct. 3.

FABIO ROMANI: Baltimore, Md., Sept. 28-Oct. 3, Hoboken, N. J., 5-7, Albany, N. Y., 8-10.

FIRE PATROL: Trenton, N. J., Oct. 1, Hoboken 2, 3, Brooklyn, E. D., 5-12.

FORD COMEDY: Norfolk, Va., Sept. 29, Suffolk 30, Richmond Oct. 1-3.

FREDERICK WARDE: Cincinnati, O., Sept. 28-Oct. 3, Pittsburg, Pa., 5-10.

FAST MAIL (No. 2): Springfield, Mo., Sept. 29, Fort Smith, Ark., 30.

FANNIE RICE: Philadelphia, Pa., Sept. 28-Oct. 3, Brooklyn, N. Y., 5-10, Newark, N. J., 12-17.

FAIRIES' WELL: New Castle, Pa., Sept. 29, Beaver Falls 30, Wheeling, W. Va., Oct. 1-3, Pittsburg, Pa., 5-10.

FAT MEN'S CLUB: Binghampton, N. Y., Sept. 29, Corning 30, Canandaigua Oct. 1, Auburn 2, Oneida 3.

FROST AND FANSHAWE: Ticonderoga, N. Y., Sept. 28-Oct. 3.

FANTASMA (Hanlon's): Quincy, Ill., Sept 29, Hannibal, Mo., 30, Peoria, Ill., Oct., 1, 2, Crawfordsville, Ind., 3, Cincinnati 5-10.

FRANK I. FRAYNE: Louisville, Ky., Sept. 28-Oct. 3, Madison, Ind., 5, Seymour 6, Franklin 7, Troy, O., 8, Greenville 9, London 10, Dayton 12-14, Columbus 15-17.

FRANK ALLEN: Morris, N. J., Sept. 28-Oct. 3.

FRANCESCA REDDON: Oswego, N. Y., Sept. 28-Oct. 3.

FRANK DANIELS: St. Joseph, Mo., Sept. 29, 30, Omaha, Neb., Oct. 1-4.

FANNY DAVENPORT: Denver, Col., Sept. 28-Oct. 3, Salt Lake City, Utah, 5-7, Ogden 10, Seattle, Wash., 12, 13, Tacoma 16, 17, Portland, Ore., 19-24.

FRANK MAYO: Auburn, N. Y., Sept. 29, Canandaigua 30, Penn Yan Oct. 2, Norwich 3, Syracuse 5-7, Baldwinsville 8, Oswego 9, Watertown 10, Ogdensburg 12, Malone 13, Utica 14, Herkimer 15, Gloversville 16, Johnstown 17.

FAST MAIL (No. 2): Macon City, Mo., Sept. 29, Quincy, Ill., 30.

GEORGE M. HAYES: Elyria, O., Sept. 28-Oct. 3, Alliance 5-10.

GEORGE BARRETT: Baltimore, Md., Sept. 28 Oct. 3.

GEORGE BUCKLER: Piedmont, W. Va., Sept. 29.

GREAT METROPOLIS: Brooklyn, N. Y., Sept. 28-Oct. 3.

GRISMER-DAVIES: Marysville, Cal., Sept. 29, Chico 30, Red Bluff Oct. 1, Redding 2, Ashland, Ore., 3, Eugene City 5, 7, Corvallis 8, Albany 9, Salem 10, Portland 12-17.

GUS WILLIAMS: Vicksburg, Miss., Oct. 2, 3.

GRAY AND STEPHENS: Brooklyn, E. D., Sept. 28-Oct. 3.

GOWONGO MOHAWK: Paterson, N. J., Sept. 28-Oct. 3, Philadelphia, Pa., 5-10.

GERMAN LILLIPUTIANS: New York city Sept. 4-Oct. 3.

GRIMES' CELLAR DOOR: Pittston, Pa., Sept. 29, Sunbury 30, Shamokin Oct. 1, Shenandoah 2, Hazelton 3.

GEORGE MARION: Chicago, Ill., Sept. 21-Oct. 3.

GEORGE C. STALEY: La Salle, Ill., Sept. 29, Peoria 30, Sedalia, Mo., Oct. 1, Kansas City 5-10.

HETTIE BERNARD-CHASE: Burlington, Ia., Sept. 29, Muscatine 30, Clinton Oct. 1, Rock Island, Ill., 2, Moline 3, Streator 5, La Salle 6, Sterling 7, Freeport 8, Rockford 9, Elgin 10, Englewood 12, Ottawa 13, Peoria 14.

HARRY LACY: Philadelphia, Pa., Sept. 28-Oct. 10, Baltimore, Md., 12-27.

H. C. ARNOLD: Dennison, Tex., Sept. 29, Gainesville Oct. 2-3.

HIS NIBS, THE BARON, Portland, Me., Sept. 29.

HOLE IN THE GROUND: Boston, Mass., Sept. 28-Oct. 3, Jersey City, N. J., 5-10.

HOSS AND HOSS: St. Louis, Mo., Sept. 28-Oct. 3, Chicago, Ill., 5-10.

HUNTLEY COMEDY: Paducah, Ky., Sept. 28 Oct. 3.

HEARTS OF NEW YORK: Pittsburg, Pa., Sept. 28-Oct. 3.

HERSHAW-TEN BROECK: Williamsport, Pa., Sept. 29, Milton 30 Oct. 1, Sunbury 2, Mauch Chunk 3, Fall River, Mass., 5, Taunton 6-8, New Bedford 9, Brockton 10.

HANDS ACROSS THE SEA: Marblehead, Mass., Sept. 28, Beverly 30, Amesbury Oct. 1, Portland, Me., 2, 3, Bangor 5, Waterville 6, Augusta 7, Gardiner 8, Lewiston 9, 10.

HELEN BARRY: New Haven, Conn., Sept. 29, Worcester, Mass., 30, Springfield Oct. 1, Meriden, Conn., 2, Northampton, Mass., 3, Lewiston, Me., 5, Portland 6, 7, Rockland 8, Bangor 9, 10, Portsmouth, N. H., 12, Manchester 13, Concord 14, Nashua 15, Lowell, Mass., 16, 17.

HUNT AND VAN ETTEN: Missouri Valley, Ia., Sept. 30-Oct. 3.

HIS LORDSHIP: Tilton, N. H., Oct. 9, Farmington 12, Sanford, Me., 14.

HENRY E. DIXEY: New York city Sept. 8—indefinite.

HENRY CHANFRAU: Ilion, N. Y., Sept. 29, Little Falls 30, Gloversville Oct. 1, Ballston Spa 2, Schuylerville 3, Hoosic Falls 5, Bennington, Vt., 6, Williamstown, Mass., 7, Shelburne Falls 8, Amherst 9, Greenfield 10, Turners Falls 12, Athol 13, Millbury 14, Mansfield 15, Pawtucket, R. I., 16, Woonsocket 17.

HARDIE AND VON LEER: Cork, Ire., Sept. 28-Oct. 3.

HINEMAN'S LOVE: Springfield, O., Sept. 29, Piqua 30, Sullivan, Ind., Oct. 1, Henderson, Ky., 2, Hopkinsville 4, Clarksville, Tenn., 5, Humbolt 6, Brownsville 7, Memphis 8-10.

IRISH LUCK: Newark, N. J., Sept. 28-Oct. 3, Bridgeton 5, Salem 6, Vineland 7, Millville 8, Coatesville, Pa., 9, Phœnixville 10, Lebanon 12, Middletown 13, Pottstown 14, Lansford 15, Girardville 16, Chester 17, Philadelphia 19-24.

IRISH COOKOOS: Maynard, Mass., Sept. 29, Hudson 30, Ashland Oct. 1, Marlboro 2, Natick 3.

INCOG: San Francisco, Cal., Sept. 28-Oct. 29.

IDA VAN CORTLAND: Chatham, Ont., Sept. 28-Oct. 3, Brantford 5-10, St. Catharines 12-17, St. Thomas 19-24.

IRISH CORPORAL: Mt. Sterling, Ky., Sept. 29, Cynthiana 30, Georgetown Oct. 1, Frankfort 2, Lexington 3.

IVY LEAF: Toronto, Ont., Sept. 28-Oct. 3, Hamilton 5, 6, London 7, Port Huron, Mich., 8, Bay City 9, East Saginaw 10.

IRISH HONOR: Galt, Ont., Sept. 29, Collingwood 30-Oct. 1, Owen Sound 2, 3, Barrie 5, Orillia 6, Lindsay 7.

IRENE KENT: Wilkesbarre, Pa., Sept 29, Scranton 30, Honesdale Oct. 1, Carbondale 2, Binghamton, N. Y., 3, Mt. Morris 5, Danville 6, Bath 7, Pen Yan 8, Seneca Falls 9, Geneva 10, Batavia 12, Ilion 13, Niagara Falls 14, Salamanca 15, Olean 16, Jamestown 17.

IRISH VISITORS: Hot Springs, Ark., Sept. 29, Little Rock 30, Fort Smith Oct. 1, Parsons, Kans., 2, Pittsburg 3.

JOSEPH HAWORTH: Columbus, O., Sept. 28-Oct. 3.

JARBEAU COMEDY: Sidney, O., Sept. 29, Muncie, Ind., 30, Laporte Oct. 1, South Bend 2, Elkhart 3, Chicago, Ill., 5-10, Dubuque, Ia., 12, Davenport 13, Iowa City 14, Cedar Rapids 15, Ottumwa 16, Des Moines 17.

J. H. WALLICK: Chicago, Ill., Sept. 27-Oct. 17, Cleveland, O., 19-24.

JAMES REILLY: Chicago, Ill., Sept. 27-Oct. 3, Elgin 4, Rockford 5, Madison, Wis., 7, Kenosha 8, Rosine 9.

JESSE MILLS: Ottawa, Ont., Sept. 28-Oct. 4, Kingston 5-12.

JANE: New York city Aug. 3—indefinite.

JULIA MARLOWE: Philadelphia, Pa., Sept. 14-Oct. 3, Baltimore, Md., 5-10, Staunton, Va., 12, Petersburg 13, Norfolk 14, 15, Richmond 16, 17, Altoona, Pa., 19, Cumberland, Md., 20, Wheeling, W. Va., 21, 22, Columbus, O., 23, 24.

JUSTIN ADAMS: Miller's Falls, Mass., Sept. 29, Amherst 30, Palmer Oct. 1-3.

I. K. EMMET: Kansas City, Mo., Sept. 28-Oct. 3, Denver, Col., 5-10.

JOSHUA SIMPKINS: Bridgeton, N. J., Sept. 30, Salem Oct. 1, Woodstown 2, Burlington 3.

JIM THE WESTERNER: Raleigh, N. C., Sept. 29, Henderson 30, Weldon Oct. 1, Tarboro 2, Wilson 3, New Berne 5, Goldsboro 6, Wilmington 7, Sumter, S. C., 8, Charleston 9, 10, Columbia 12, Charlotte, N. C., 13, Hickory 14, Asheville 15.

KATE PUTNAM: Little Rock, Ark., Sept. 28, 29, Hot Springs 30, Dennison, Tex., Oct. 1, Sherman 2, 3, Fort Worth 5, 6, Dallas 7, 8, Waco 9, 10.

KNOTTY AFFAIR: New York city Sept. 28-Oct. 3, Philadelphia, Pa., 5-10.

KELLIE RHOADES: Danville, Pa., Sept. 28-Oct. 3, York 5-10, Hagerstown, Md., 12-17.

KAJANKA: Raleigh, N. C., Sept. 29, Charleston, S. C., 30-Oct. 1, Savannah, Ga., 2, Memphis, Tenn., 5-10, Little Rock, Ark., 12, 13, Hot Springs 14, 15, Texarkana, Tex., 16, Shreveport, La., 17.

KATE CASTLETON: Seattle, Wash., Sept. 29, 30, Tacoma Oct. 1-3, Spokane Falls 5, 6, Walla Walla 7, Pendleton, Ore., 8, Baker City 9, Boise City, Idaho, 10, Pocatello 12, Logan, Utah, 13, Park City 14, Ogden 15, 17, Salt Lake City 18-20.

KIDNAPPED: Mystic, Conn., Sept. 29, Westerly, R. I., 30, Fall River, Mass., Oct. 1, So. Framingham 2, Fitchburg 3.

KATIE EMMETT: Minneapolis, Minn., Sept. 27-Oct. 3, Duluth 5, 6, Superior, Wis., 7, Eau Claire 8, La Crosse 9, Madison 10, Milwaukee 11-17, Oshkosh 19, Winona 20, Appleton 21.

KIRK ARMSTRONG: Cincinnati, O., Sept. 28-Oct. 3.

KEEP IT DARK: New Orleans, La., Sept. 27-Oct. 3, Jackson, Miss., 5, Vicksburg 6, Greenville 7, Memphis, Tenn., 8-10.

KATE MORTIMER: Fayetteville, Tenn., Sept. 28-Oct. 3, Huntsville, Ala., 5-10, Pulaski 12-17.

KINDERGARTEN: Wheeling, W. Va., Sept. 29, Richmond 30, Suffolk Oct. 1, Norfolk 2, 3, Hagerstown, Md., 5, Fredericksburg 6, Middletown, Pa., 7, Harrisburg 8, Mahanoy City 9, Danville 10.

LATEST FAD: Washington, D. C., Sept. 28-Oct. 3.

LOTTIE WILLIAMS: Salem, N. J., Sept. 29, Millville 30, Hightstown Oct. 1, Asbury Park 2, Sing Sing, N. Y., 5.

LIGHTS AND SHADOWS: Chicago, Ill., Sept. 27-Oct. 3.

LEWIS MORRISON: Aspen, Col., Sept. 29, Salida 30, Colorado Springs Oct. 1, Trinidad 2, 3, Cheyenne, Wyo., 5, Kearney, Neb., 6, Grand Island 7, Lincoln 8, Council Bluffs, Ia., 9, Leavenworth, Kans., 10, St. Joseph, Mo., 12, 13, Atchison, Kans., 14, Kansas City, Mo., 15-17, Little Rock, Ark., 19, Tyler, Tex., 20, Dallas 21, 22.

LITTLE GOLDIE: St. Louis, Mich., Sept. 29, Big Rapids 30, Manistee Oct. 1, Muskegon 2, Grand Harbor 3, Milwaukee, Wis., 5-10.

LYCEUM THEATRE (Frohman's): Chicago, Ill., Sept. 7-Oct. 3, Philadelphia, Pa., 5-17, Boston, Mass., 19-Nov. 1.

LIMITED MAIL: Chicago, Ill., Sept. 20-Oct. 3, Luna, O., 5, Springfield 6, Mansfield 7, Canton 8, Akron 9, Youngstown 10, Jamestown, N. Y., 12, Hopellsville 13, Binghamton 14, Wilkesbarre, Pa., 15, Scranton 16, 17.

LILLIAN KENNEDY: Nashua, N. H., Sept. 29, Gardner, Mass., 30, Fitchburg Oct. 1, Clinton 2, Marlboro 3, Turner's Falls 5, Holyoke 6, Ware 7, Spencer 8, Webster 9, Southbridge 10.

LEORA A. LANE: Stanberry, Mo., Sept. 28-Oct. 3.

LAUADIE ROWELL: Allegan, Mich., Oct. 1.

LAST DAYS OF POMPEII: Johnstown, Pa., Sept. 29, Cumberland, Md., 30, Martinsburg, W. Va., Oct. 1, Winchester, Va., 2, Alexandria 3.

LEONZO BROTHERS: Brooklyn, E. D., Sept. 28-Oct. 3.

LITTLE NUGGET: Washington, Pa., Sept. 29, Uniontown 30, Connellsville Oct. 1, Scottdale 2, McKeesport 3, Irwin 5, Greensburg 6, Latrobe 7, Indiana 8, Johnstown 9, Bellefonte 10, Lockhaven 12, Millerstown 13, Sunbury 14, Lebanon 15, Harrisburg 16.

LOST IN NEW YORK: Chicago, Ill., Sept. 20-Oct. 10.

LATER ON: Chicago, Ill., Sept. 28-Oct. 2.

LITTLE TRIXIE (Robbins'): Havana, Ill., Sept. 29, Petersburg 30, Jerseyville Oct. 1, Carlinville 5, Litchfield 6, Taylorville 7, Pana 8, Centralia 9, Belleville 10.

LITTLE LORD FAUNTLEROY: Manitowoc, Wis., Sept. 29, Berlin 30, Ripon Oct. 1, Fond du Lac 2, Oshkosh 3, Appleton 5, Stevens Point 6, Wausau 7, Red Wing, Minn., 9, Hastings 10, St. Paul 12-17, Minneapolis 19-24.

MUGGS' LANDING (No. 1): Wheeling, W. Va., Sept. 29, East Liverpool, O., 30, Braddock Oct. 2, Washington 3, Steubenville 5, Uhrichsville 6.

MILE A MINUTE: New Bedford, Mass., Sept. 29, Brockton 30-Oct. 3.

MIDNIGHT BELL: Los Angeles, Cal., Oct. 1-3, San Francisco 5-10.

MR. POTTER OF TEXAS: Cleveland, O., Sept. 28-Oct. 3, Detroit, Mich., 5, 7, Fort Wayne, Ind., 8, So. Bend 9, Janesville, Wis., 10, Minneapolis, Minn., 11-17.

MADAME MODJESKA: Montreal, P. Q., Sept. 28-Oct. 3, Troy, N. Y., 5, 6, Utica 7, Albany 8-10, Haverhill, Mass., 12, Fall River 13, Brockton 14, New Bedford 15.

MAE LYON: Washington, Ind., Sept. 28-Oct. 3.

MR. WILKINSON'S WIDOWS: Sioux City, Ia., Sept. 29, Lincoln, Neb., 30, St. Joseph, Mo., Oct. 1, Leavenworth, Kas., 2, Topeka 3, Kansas City, Mo., 5-10.

MONEY MAD: Buffalo, N. Y., Oct. 5-10, Philadelphia, Pa., 12-17.

MARIE HUBERT FROHMAN: Philadelphia, Pa., Sept. 28-Oct. 3, Chester 5, 6, Wilmington, Del., 7, Paterson, N. J., 8-10, Albany, N. Y., 12-14, Troy 15-17, Cohoes 19, 20, Johnstown 21, Utica 22, 23, Rome 24.

MARQUIS' WIFE: Harlem, N. Y., Sept 28-Oct. 3.

MISS EASTLAKE: Philadelphia Pa., Oct. 5-10.

MATTIE VICKERS: Boone, Ia., Sept 29, Des Moines 30, Newton Oct. 1, Grinnell 2, Cedar Rapids 3, Washington 5, Sigourney 6, Oskaloosa 7, Ottumwa 8, Charlton 9, Red Oak 10, Omaha, Neb., 11, 12.

MR. BARNES OF NEW YORK: Woonsocket, R. I., Sept. 29, New Britain, Conn., 30, New Bedford, Mass., Oct. 1, Fall River 2, Newport, R. I., 3, New York city 5-10, Montreal, P. Q., 12-17.

MOUNTAIN KING: Chicago, Ill., Sept. 27-Oct. 17.

MAGGIE MILLER: Marion, O., Sept 28-Oct. 3.

MINNIE SEWARD: Tarentum, Pa., Sept. 28-30, East Liverpool, O., Oct. 1-3.

MR. WILKINSON'S WIDOWS: New York city Aug. 24—indefinite.

MARIE WAINWRIGHT: New York city Sept. 7—indefinite.

MINNA GALE: Dubuque, Ia., Sept. 29, Davenport 30, Galesburg, Ill., Oct. 1, Bloomington 2, Decatur 3.

MY JACK (Walter Sanford's): Jersey City, N. J., Sept. 28-Oct. 3, New Haven 5, Conn., 5, 6, Waterbury 7, 8, Bridgeport 9, 10, New York city 12-24.

MCCARTHY'S MISHAPS: Meridan, Miss., Sept. 29, Davenport 30, Galesburg, Ill., Oct. 1, Bloomington 2, Decatur 3.

MAUDE GRANGER: Columbus, O., Oct. 4-7, Lancaster 8, Chillicothe 9, Millersville 10, Bowling Green, Ky., 12, Parker's Grove 13, Jackson, Tenn., 14, Memphis 15-17.

MULDOON'S PICNIC UP TO DATE: Darwen, Eng., Sept. 28-Oct. 3, Worsington 5-10, Barrow-on-Furness 12-17, Dumfries 19-24.

MADAME JANAUSCHEK: Paterson, N. J., Sept. 28, 29, Orange 30, Plainfield Oct. 1, Burlington 2, Lancaster, Pa., 3, Wilkesbarre 5, Scranton 6, 7, Hazleton 8, Allentown 9, Reading 10, Harrisburg 12, Huntingdon 13, Philipsburg 14, Braddock 15, Zanesville, O., 16, Circleville 17.

MEN AND WOMEN: Marshalltown, Ia., Sept. 29, Cedar Rapids 30, Des Moines, Oct. 1, 2, Burlington 3, Galesburg, Ill., 5, Peoria 6, 7, Bloomington 8, Springfield 9, Decatur 10.

MIDNIGHT ALARM (Pearson's): Hoboken, N. J., Sept. 28-30, Atlantic City Oct. 1, Reading, Pa., 2, Trenton, N. J., 3, Providence, R. I., 5-10, Philadelphia, Pa., 12-17.

MYLES FAHR: Brooklyn, N. Y., Sept 28-Oct. 3, Philadelphia, Pa., 5-12, Frankford 13, Reading 14, Wilmington, Del., 15-17, Jersey City, N. J., 19-24.

MASTER AND MAN: Luna, O., Sept. 29, Mansfield 30, Youngstown Oct. 1, Warren, Pa., 2, Bradford 3, Rochester, N. Y., 5-10, Baltimore, Md., 12-17, Washington, D. C., 19-24.

MARGARET MATHER: Attleboro, Mass., Sept. 29, Marlboro 30, Milford Oct. 1, Lynn 2, Waltham 3.

MARIE BALDWIN: Canton, O., Sept. 29-Oct. 3, Auburn, N. Y., 5-10.

MIDNIGHT ALARM (Thompson's): Martinsburg, W. Va., Sept 29, Frederick, Md., 30.

MILTON NOBLES: Waterbury, Conn., Oct. 5, Danbury 6-8, Worcester, Mass., 9, 10, Pittsfield 12, Westfield 13, Holyoke 14, Woonsocket, R. I., 15, Newport 16, Plymouth, Mass., 17, Fall River 19.

MCKENNA'S FLIRTATION: Duluth, Minn., Sept. 28, 29, West Superior, Wis., 30, Eau Claire Oct. 1, Wausau 2, Madison 3, Chicago, Ill., 4-10, St. Louis Mo., 11-17.

NAT C. GOODWIN: Portland, Ore., Sept. 29-Oct. 3, Seattle, Wash., 5-8, Tacoma 8-10, Spokane Falls 12, 13, Ogden, Utah, 15, Salt Lake City 16, 17, Aspen, Col., 19, Leadville 20, 21.

NIOBE: New York city Aug. 31—indefinite.

NIOBE (No. 2): Greenfield, Mass., Sept. 29, Northampton 30, Keene, N. H., Oct. 1, Manchester 2, Concord 3, Laconia 5, Portsmouth 6, Portland, Me., 7, Augusta 8, Belfast 10.

NATURAL GAS: Boston, Mass., Sept. 28-Oct. 3, Philadelphia, Pa., 5-10, Pittsburg 12-17.

N. S. WOOD: Cleveland, O., Sept. 28-Oct. 3.

NEW YORK THEATRE (Griffith's): Lyons, Ia., Sept. 29, Rock Island, Ill., 30-Oct. 1, Galesburg 2, 3, Canton 5-7.

NEIP COMEDY: Ottawa, Kans., Sept. 28-Oct. 3.

NATALIE CHURCHILL: New Bedford, Mass., Sept. 28-Oct. 3.

NOSS JOLLITIES: Wasseca, Minn., Sept. 29, Mankato 30, Owatoona, Oct. 1, Rochester 2, Wabash 3, Lake City 5, Red Wing 6, Hastings 7, Hudson, Wis., 8, St. Cloud, Minn., 9, Brainerd 10, Fergus Falls 12, Barnesville 13, Crookston 14, Grafton, No. Dak., 15, Winnipeg, Man., 16, 17.

NELLIE MCHENRY: Louisville, Ky., Sept. 28-Oct. 3, Indianapolis, Ind., 5-7, Crawfordsville 8, Fort Wayne 9, Lafayette 10, Chicago, Ill., 11-17, Columbus, O., 18-24.

NEW YORK THEATRE (Hunt's): Mt. Pleasant, Pa., Sept. 28 Oct. 3, Scottdale 5-10.

ONE OF THE FINEST: Montreal, P. Q., Sept. 28-Oct. 3, Cornwall, Ont., 5, Brockville 6, Gananoque 7, Kingston 8, Belleville 9, Trenton 10, Lindsay 12, Peterboro 13, Brantford 14, St. Thomas 15, Chatham 16, Sarnia 17.

OLD, OLD STORY: Rock Island, Ill., Sept 29, Oskaloosa 30, Ottumwa Oct. 1, Marshalltown 2, Cedar Rapids 3, Omaha, Neb., 4-6.

OLIVER D. BYRON: Pittsburg, Pa., Sept. 28-Oct. 3, Beaver Falls 5, Rochester 6, McKeesport 7, Greensburg 8, Uniontown 9, Altoona 10, Johnstown 12, York 13, Wilmington, Del., 14, Newark, N. J., 15-17.

OLD HOMESTEAD: Boston, Mass., Sept. 14—indefinite.

OLE OLSON: Detroit, Mich., Sept. 28-Oct. 3, Toledo, O., 5-10, Grand Rapids 11-17.

OUR MALINDY (No. 2): St. Louis, Mo., Sept. 27-Oct. 3.

OUR GERMAN WARD: New Orleans, La., Sept. 28-Oct. 3, Port Gibson, Miss., 5, Milan, Tenn., 6-10.

OH, WHAT A NIGHT: Goshen, Ind., Sept. 29, Wabash 30, Logansport Oct. 1, Frankfort 2, Elwood 3, Columbus 5, Shelbyville 6, Rushville 7, Cornellsville 8, Richmond 9, Xenia, O., 12, Dayton 13, Hamilton 14, Aurora 15, Madison 16, New Albany 17.

OLD JED PROUTY: Milwaukeee, Wis., Sept. 28-Oct. 3, Rockford, Ill., 5, Burlington, Ia., 6, Davenport 7, Marshalltown 8, Des Moines 9, 10, Kansas City, Mo., 11-14.

OLIVER WREN: Brunswick, Me., Sept. 29, Wiscasset 30.

O'DOWD'S NEIGHBORS: Toronto, Ont., Sept. 28-30, Detroit, Mich., Oct. 1-3.

OUR BOYS AND GIRLS: New York city Sept. 28-Oct. 3, Boston, Mass., 5-10.

ONE OF THE BRAVEST: Chicago, Ill., Sept. 13-Oct. 3.

OLD HOMESTEAD: Titusville, Pa., Sept. 29, Oil City 30, Meadville Oct. 1, New Castle 2, Warren, O., 3, Cleveland 5-10, Detroit, Mich., 12-17, Grand Rapids 19, Muskegon 20.

OUR MALINDY: Baltimore, Md., Sept. 28 Oct. 3.

PECK'S BAD BOY: Frankford, Pa., Sept. 29, Woodbury, N. J., 30, Mt. Holly Oct. 1, Vineland 2, Bridgeton 3.

PAIR OF JACKS: Akron, O., Sept. 29, Alliance 30, Coshocton Oct. 1.

PATTI ROSA: Wichita, Kans., Oct. 2.

PETE BAKER: Marion, Ind., Sept. 29, Huntington 30, Fort Wayne Oct. 1, Columbia City 2, Valparaiso 3, Chicago, Ill., 4-24.

PAY TRAIN: Austin, Tex., Sept. 29, Temple 30, Fort Worth Oct. 1, Dallas 2, 3, Greenville 5, Denison 6, Sherman 7, Honey Grove 8, Gainesville 9, Bonham 10, Shreveport, La., 12, Pine Bluff, Ark., 14, Memphis, Tenn., 15-17.

PITOU STOCK: Milwaukee, Wis., Sept. 28-Oct. 3, Cincinnati, O., 5-10, Rochester, N. Y., 12-15, Toronto, Ont., 16-24.

PAIR OF KIDS: Haverstraw, N. Y., Sept. 29, Hudson 30, Saratoga Oct. 2, Glens Falls 3, Albany 5-7, Troy 8-10.

PULSE OF NEW YORK: New Haven, Conn., Sept. 30, Hartford Oct. 1, Holyoke, Mass., 2, Springfield 3, New York city 5-10, Washington, D. C., 12-17.

PARAGON THEATRE: Toledo, Ia., Sept. 29-Oct. 3.

PAT MALONEY: Freehold, N. J., Sept. 29, Keyport 30.

PAIR OF TRAMPS: New Lisbon, O., Sept. 29, Wooster 30.

PAUL KAUVAR: New York city Sept. 28 Oct. 3.

PEARL EYTINGE: Beaver Falls, Pa., Sept. 29, Butler 30, New Castle Oct. 1, Franklin 2, Corry 3, Buffalo, N. Y., 5-10, Syracuse 12-14, Burlington, Vt., 15.

PRIVATE SECRETARY: Talledega, Ala., Sept. 29, Birmingham 30, Oct. 1, Meridan, Miss., 2, Jackson 3, New Orleans, La., 4-10, Houston, Tex., 12, 13, Galveston 14, 15, Austin 16, San Antonio 17, Taylor 19.

PAT ROONEY: Newark, N. J., Oct. 5-10, New York city 12-17.

POWER OF THE PRESS: Providence, R. I., Sept. 28-Oct. 3.

QUACK, M. D.: New Haven, Conn., Oct. 1.

R. D. MACLEAN-MARIE PRESCOTT: Topeka, Kans., Sept. 28, 29, Fort Scott, Oct. 1, Springfield, Mo., 2, 3, Fort Smith, Ark., 5, Little Rock 6, 7, Memphis, Tenn., 8-10, Greenville, Miss., 12, Vicksburg 13, 14, Monroe, La., 15, Shreveport 16, 17, Tyler, Tex., 19, Waco 20, 21, Fort Worth 22, Dallas 23, 24.

ROSE OSBORNE: Cadiz, O., Oct. 8.

RECLAIMED: Oakland, Me., Sept. 29, Madison 30, Bingham Oct. 1, Kingfield 2, Phillips 3.

ROYAL MIDGETS: Philadelphia, Pa., Sept. 28-Oct. 10, Washington, D. C., 12-17, Baltimore, Md., 19-24.

ROSE COGHLAN: Boston, Mass., Sept. 28-Oct. 3, Paterson, N. J., 5-7, Corning, N. Y., 8, Meadville, Pa., 9, Akron, O., 10, Toledo 12, Bay City, Mich., 13, East Saginaw 14, Detroit 15-17.

RENTEROW'S PATHFINDER'S: Palestine, Texas, Sept. 29.

RIP VAN WINKLE (Colson and Owsley's): Central City, Neb., Sept. 29, Avoca 30, Kearney Oct. 1, 2, Sidney 3.

ROLAND REED: New York city Aug. 31-Oct. 10.

RICHARD MANSFIELD: New York city July 27—indefinite.

RILEY DRAMATIC: Connersville, Ind., Sept. 28-Oct. 3.

ROBERT B. MANTELL: Buffalo, N. Y., Sept. 28-Oct. 3.

ROSINA VOKES: Rochester, N. Y., Sept. 28, 29, Lockport 30, Buffalo Oct. 1-3, Chicago, Ill., 5-17, Kansas City, Mo., 19-24.

RUNAWAY WIFE: Cincinnati, O., Sept. 27-Oct. 3, St. Charles, Mo., 5, Quincy, Ill., 6, Oskaloosa, Ia., 7, Cedar Rapids 10, Marshalltown 12, Waterloo 13, Clinton 14, Des Moines 15-17.

ROSABEL MORRISON: Lynn, Mass., Sept. 29-Oct. 1, Selma 2, Haverhill 3, Brooklyn, N. Y., 5-10, Philadelphia, Pa., 12-17.

RICHARD III. LEWIS: Carbondale, Ill., Sept. 29, 30, Murphysboro Oct. 1, Cape Girardeau, Mo., 5-7, Belleville, Ill., 8, East St. Louis 10.

RHEA: Boston, Mass., Sept. 28-Oct. 3, Pawtucket, R. I.,

C. G. GUNTHER'S SONS

1820 FURRIERS 1891

JACKETS · WRAPS · CLOAKS · AND · MANTLES
SHOULDER · CAPES · PELERINES · CRAVATTES
CHOICE · AND · EXCLUSIVE · DESIGNS
MODERATE · PRICES
184 · FIFTH · AVENUE · NEW · YORK · CITY

WHITE SLAVE: Jersey City, N. J., Sept. 28-Oct. 3.
WELLS-JEFFRIES: St. Joseph, Mo., Sept. 28-Oct. 3.
WORLD AGAINST HER: Agnes Wallace-Villat: Philadelphia, Pa., Sept. 28-Oct. 3.
W. J. SCANLAN: New York city Sept. 28-Oct. 10.
WORK AND WAGES: Wilmington, Del., Sept. 29, 30, Lebanon, Pa., Oct. 1, Lancaster 2, Reading 3, Newark, N. J., 5-10, Jersey City 12-17.
WIDOW MCCANN'S TRIP: Halloway, Me., Sept 30, Richmond Oct. 1, Portsmouth, N. H., 2.
VON VONSON: St. Paul, Minn., Sept. 27-Oct. 3, Minneapolis 5-10.

OPERA AND CONCERT.

AUGUSTA OHLSTROM CONCERT: Belvidere, Ill., Sept. 29, Freeport 30, Madison, Wis., Oct. 1, Portage City 2, La Crosse 3.
ANNANDALE-HAMILTON OPERA: Rochester, N. Y., Sept. 28-30, Montreal, P. Q., Oct. 1-7, Toronto, Ont., 8-15.
AMERICAN OPERA (Hinrich's): Philadelphia, Pa., June 8- indefinite.
ALBA HEYWOOD CONCERT: Waynesburg, Pa., Sept. 29, Washington 30.
BOSTONIANS: New York city Sept. 28—indefinite.
BAKER OPERA (A): Syracuse, N. Y., Sept. 28-Oct. 3, Elmira 5-10.
CASTLES IN THE AIR: Montgomery, Ala., Sept. 30, Pensacola, Fla., Oct. 1, Mobile, Ala., 2, 3, New Orleans, La., 4-10.
CARLETON OPERA: Pittsburg, Pa., Sept 28-Oct. 3.
CORINNE OPERA BURLESQUE: Newark, N. J., Sept. 28-Oct. 3, Philadelphia, Pa., 5-10.
DUFF OPERA: Chicago, Ill., Sept. 28-Oct. 7.
DE WOLF HOPPER OPERA: New York city May 4-Oct. 3, Brooklyn, E. D., 4-10.
DESHON OPERA: Grand Forks, No. Dak., Sept. 28-Oct 3, Fargo 5-10.
EILERS: Omaha, Neb., Sept. 28 Oct. 3.
FRANCIS WILSON COMIC OPERA: New York city Oct. 5—indefinite.
GARROW OPERA: Omaha, Neb., Aug 31-Oct. 10.
HESS OPERA: Chicago, Ill., Aug. 28—indefinite.
IDEAL OPERA: Philadelphia, Pa., June 8—indefinite.
LITTLE TYCOON OPERA: Toronto, Ont., Sept. 28-Oct. 3, Pittsburg, Pa., 5-10, Brooklyn, N. Y., 12-17, Baltimore, Md., 19-24.
MILTON ABORN OPERA: Danbury, Conn., Sept. 28-Oct. 3, Hartford 5-10, Lowell, Mass., 12-17.
MINNIE HAUK GRAND OPERA: Chicago, Ill., Sept. 28 Oct. 10, Cincinnati, O., 12-17, St. Louis, Mo., 19-24.
MARIE GREENWALL OPERA: Louisville, Ky., Sept. 28-30, Frankfort Oct. 1, Mt. Sterling 2, Danville 3, Owensboro 5-10, Henderson 12, Hopkinsonville 13, Cairo, Ill., 14, Paducah, Ky., 15, 16, Brownsville, Tenn., 17.
PAULTON COMIC OPERA: St. Paul, Minn., Sept. 28-Oct. 3.
PEARL OF PEKIN: Battle Creek, Mich., Sept. 29, Grand Rapids 30, Adrian Oct. 1, Bay City 2, East Saginaw 3, Detroit 5-10, Hamilton, Ont., 12, 13, London 14, Chatham 15, St. Catharines 16, Brantford 17.
PAULINE HALL OPERA: Cincinnati, O., Sept. 28-Oct. 3.
REEVES' OPERA BOUFFE: Danville, Ill., Oct. 1, Bloomington 2, Springfield 3, Mattoon 5, Paris 6, Greencastle, Ind., 7, Madison 8, Louisville, Ky., 9-11, Frankfort 12, Mt Sterling 13, Paris 14, Owensboro 16, Henderson 17.
SINDBAD: San Francisco, Cal., Sept. 28-Oct. 24.
SHEIK OPERA: St. Paul, Minn., Sept. 28-Oct. 2.
TAR AND TARTAR: Philadelphia, Pa., Sept. 28-Oct. 3.
WILBUR OPERA: Dayton, O., Sept. 28-Oct. 3, Charleston, W. Va., 5-10.

VARIETY AND BURLESQUE

AMERICAN NIGHTINGALES: Troy, N. Y., Sept. 28-Oct. 3.
AMERICAN LILIPUTIANS: St. Louis, Mo., Sept. 28-Oct 3.
CREOLE BURLESQUE: Kansas City, Mo., Sept. 27-Oct. 3, Chicago, Ill., 5-10, Milwaukee, Wis., 11-17.
CARMENCITA: Denver, Col., Sept. 28-Oct. 3, Omaha, Neb., 5-7, Council Bluffs, Ia., 8, Sioux City 9, Mankato, Minn., 10, St. Paul 12-17.
CITY CLUB: New York city, Sept. 28-Oct. 3.
EMILY ZOLA: Syracuse, N. Y., Sept. 27-Oct. 3.
FRENCH BURLESQUE: Cincinnati, O., Sept. 28-Oct. 3.
FAY FOSTER BURLESQUE: Lebanon, Pa., Sept. 29, Lancaster 30, Columbia Oct. 1, Harrisburg 2.
FRENCH FOLLY BURLESQUE: Buffalo, N. Y., Sept. 28-Oct. 3.
GUS HILL: Philadelphia, Pa., Sept. 28 Oct. 3, Baltimore, Md., 5-10, Pittsburg, Pa., 12-17.
GEORGE SUN: Rockland, W. Va., Sept. 29, Alexandria, Va., 30, Richmond Oct. 2, 3.
HOWARD ATHENÆUM: Providence, R. I., Sept. 28-Oct. 3, Milford, Mass., 5, Woonsocket, R. I., 6, New Bedford, Mass., 7, Brockton 8, Salem 9, Lowell 10, Philadelphia, Pa., 12-17.
HENRY BURLESQUE: Cleveland, O., Sept. 28-Oct. 3, Tiffin 5, Urbana 6, Dayton 7-9, Terre Haute, Ind., 10.
HARRY KERNELL: Wilmington, Del., Sept. 29, 30, Williamsport, Pa., Oct. 1, Columbia 2, York 3, Pittsburg 5-10.
HYDE SPECIALTY: Philadelphia, Pa., Sept. 28-Oct. 3.
LESTER AND WILLIAMS: Indianapolis, Ind., Sept. 28-Oct. 3, Detroit, Mich., 5-10.
LILLY CLAY GAIETY: Harlem, N. Y., Sept. 28-Oct. 3, New York city 5-10, Troy 12-14, Albany 15-17.
LONDON GAIETY GIRLS: Minneapolis, Minn., Sept. 28-Oct. 3, Mankato 5, Sioux Falls, So. Dak., 7, Sioux City, Ia., 8 11, Fremont, Neb., 12.
MAY RUSSELL BURLESQUE: Hornellsville, N. Y., Sept. 29, Bath 30, Elmira Oct. 1, Binghamton 2, Ithaca 3, Albany 5-10, Troy 12-17.
MAY HOWARD BURLESQUE: Troy, N. Y., Sept. 28-Oct. 3.
MABEL SNOW BURLESQUE: Lake Crystal, Minn., Sept. 29, St. Peter 30, Waseca Oct. 1, Parihault 2, Red Wing 3.
NIGHT OWLS: Newark, N. J., Sept. 28-Oct. 3, New York city 5-17.
PARISIAN FOLLY: Baltimore, Md., Sept. 28-Oct. 3, Norfolk, Va., 5-7, Lynchburg 8-10, Cincinnati, O., 11-17.
REILLY AND WOOD'S SPECIALTY: New York city Sept. 21 Oct. 3.
ROSE HILL FOLLY: Muncie, Ind., Sept. 29, Anderson 30, Marion Oct. 1, Richmond 2, Cincinnati, O., 3-10.
S. R. O. VAUDEVILLE: Hoboken, N. J., Sept. 28-Oct. 3, Philadelphia, Pa., 5-10.
TURNER'S ENGLISH GIRLS: Ithaca, N. Y., Sept. 29.
TONY PASTOR'S SPECIALTY: Pittsburg, Pa., Sept. 28-Oct. 3, Philadelphia 5-10, Washington, D. C., 12-17, Baltimore, Md., 19-24.
VICTOR VAUDEVILLE: St. Paul, Minn., Sept. 28-Oct. 3.
VANIS SISTERS: Brooklyn, N. Y., Sept. 28-Oct. 3.
WHALLEN AND MARTELL: St. Louis, Mo., Sept. 27-Oct. 3, Chicago, Ill., 5-10, Indianapolis, Ind., 12-17, Louisville, Ky., 19-24.
WATSON SISTERS BURLESQUE: Phoenixville, Pa., Sept. 30, Wilmington, Del., Oct. 1-3.
WILLIAMS AND ORR'S METEORS: New York city Sept. 28-Oct. 3.

MINSTRELS.

AL. G. FIELD: Butler, Pa., Sept. 29, Warren, O., 30, Lima Oct. 2, Mansfield 3, Massillon 5, Warren 6, Akron 8, Erie, Pa., 9.
ARLINGTON: Sunbury, Pa., Sept. 29, Lewisburg 30, Watsonville Oct. 1, Mt. Carmel 2, Mahanoy City 3, Shenandoah 5, Girardville 6, Tamaqua 7.
BARLOW BROTHERS: Gainesville, Ga., Sept. 30, Atlanta Oct. 1, 2.
CLEVELAND'S EIFFEL TOWER: Ironton, O., Sept. 29, Maysville, Ky., 30, Lexington Oct. 1, Knoxville, Tenn., 2, Chattanooga 3, Atlanta, Ga., 5, 6, Anniston, Ala., 7, Birmingham 8, Meridian, Miss., 9, Vicksburg 10, New Orleans, La., 12-17.
CLEVELAND'S GREATEST EFFORT: Pueblo, Col., Sept 29, 30, Leadville Oct. 2, 3, Salt Lake City, Utah, 7, 8, Ogden 9.
CARNCROSS: Philadelphia, Pa., Sept. 7—indefinite.
EMERSON: Wausau, Wis., Sept. 29, Ashland 30, Superior Oct. 1, Duluth, Minn., 2, 3, St. Paul 4-7, Minneapolis 8-10.
GEORGE WILSON: Augusta, Ga., Sept. 29, Charleston, S. C., 30, Savannah, Ga., Oct. 1, Brunswick 2, Americus 3.
GORMAN BROTHERS: Detroit, Mich., Sept. 28-30, Toronto, Ont., Oct. 1-3.
GORTON: Barre, Vt., Sept. 29, Johnsbury 30, Lancaster, N. H., Oct. 1, Whitfield 2, Woodsville 3.
GEORGIA: Lake Charles, La., Sept. 29, Orange, Tex., 30, Beaumont Oct. 1, Galveston 2, Houston 3.
GEORGE THATCHER: New York city Sept. 28-Oct. 3.
GOODYEAR, ELIZAH AND SCHILLING: Butte City, Mont., 28-30, Helena Oct. 1-3, Philipsburg 6, Missoula 7, Spokane Falls, Wash., 8, Coltax 9, Walla Walla 10.
HICKS AND SAWYER: Leavenworth Kans., Sept. 29, Topeka 30.
HI HENRY: Lyons, N. Y., Sept. 29, Penn Yan 30, Trumansburg Oct. 1, Waterloo 2, Seneca Falls 3, Canastota 5, Ilion 6.
LEW DOCKSTADER: New Britain, Conn., Sept. 29, Hartford 30, Meriden Oct. 1, Bridgeport 2, New Haven 3, Danbury 5, Binghamton, N. Y., 6, Stamford, Conn., 7, Sing Sing, N. Y., 8.
LUCIER: Schuylerville, N. Y., Sept. 29, Saratoga 30.
MCCABE AND YOUNG: Galveston, Tex., Sept. 28, 29, Victoria 30, Columbus Oct. 1, Houston 2, Dallas 3, Fort Worth 4.
PRIMROSE AND WEST: New York city Sept. 28-Oct. 3.
VREELAND: Bellefonte, Pa., Oct. 1, Punxsutawny 2, Dubois 3, Reynolds 5, St. Mary's, O., 6.
WILSON AND GRAHAM: Sacramento, Cal., Sept. 28-30, Marysville Oct. 1, Woodland 2, 3.

CIRCUSES.

ADAM FOREPAUGH: Leadville, Col., Sept. 30, Canon City Oct. 1, Pueblo 2, Trinidad 3.
BARNUM AND BAILEY: Cincinnati, O., Sept 29, Dayton 30, Springfield Oct. 1, Columbus 2, Ironton 3.
CHAS. LEE: Elmira, N. Y., Sept. 30.
DEFENBACH: Marion, Ill., Sept. 29-Oct. 3.
F. J. TAYLOR: Moreuth City, Mo., Sept. 29, Maitland Oct. 1, Burlington, Ia., 2.
HUNTING: Wood's Run, Pa., Sept. 29, Beaver Falls Oct. 1, New Castle 2, 3.
JOHN ROBINSON: Front Royal, Va., Sept. 29, Alexandria 30, Culpepper Oct. 1, Gordonsville 2, Louisa, C. H., 3, Richmond 5, Petersburg 6, Weldon 7, Suffolk 8, Portsmouth 9, Norfolk 10.
PROF. WILLIAMS: Mapleton, Ia., Sept. 29, Sioux City Oct. 1-10.
PROF. RICH: Wrightville, Pa., Sept. 29, York 30, Hanover Oct. 1, Frederick, Md., 2, 3.
RENTZ AND CO: Marion, Va., Sept. 29, Abingdon 30, Bristol, Tenn., Oct. 1, Big Stone Gap, Va., 3.
SELLS BROTHERS: Buenaventura, Cal., Sept. 29, Los Angeles 30, Santa Anna Oct. 1, Pomona 2, San Bernardino 3, Bakersfield 5, Visalia 6, Fresno 7, Modesto 8, Ione 9, Stockton 10
WALTER L. MAIN: Jersey City, N. J., Sept. 29, Paterson Oct. 1, Boonton 2, Dover 3.
WALLACE AND CO.: Great Bend, Kans., Sept. 29, Lyons 30.

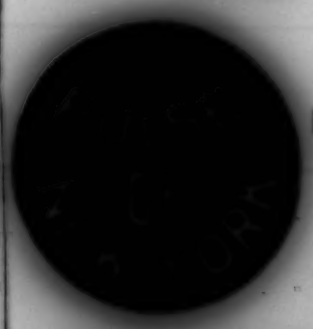
MISCELLANEOUS.

BRISTOL'S (D. M.) EQUINES: Montclair, N. J., Sept. 29, 30, Easton, Pa., Oct. 1-3, Shamokin 5-7, Lancaster 8-10.
BUCKEY MUSEUM: Ottawa, Kans., Sept. 28-Oct. 3.
HEWITT MUSETTES: Comanche, Tex., Sept. 29, Steubenville 30, Oct. 1, Hico 2, 3.
HERD MUSEUM: Greensburg, Pa., Sept. 28-Oct. 4.
MILLIE CHRISTINE: Trenton, N. J., Sept. 29, 30.
MRS. GEN. TOM THUMB: Ashtabula, O., Sept. 29, Niles 30, Canal Dover Oct. 1, Bellaire 2, Harper's Ferry, W. Va., 3, Chillicothe, O., 5, Ironton 6, Portsmouth 7.
PAWNEE BILL: Indiana, Pa., Sept. 28-Oct. 3.
PROF. HERRMANN: Toledo, O., Sept. 29, Lima 30, Hamilton, Oct 1, Dayton 2, Springfield 3, Columbus 4-6, Lexington, Ky., 7, Knoxville, Tenn., 8, Chattanooga 9, Birmingham, Ala., 10, Atlanta, Ga., 12, 13.
W. W. DAYTON: Hillsborough, N. H., Sept. 29, Petersborough 30-Oct. 1.

Doré Davidson. At liberty. 309 W. 14th Street.*,*

Ramie Austen. At liberty. 309 W. 14th Street.*,*

The Supreme Test of Merit is SUCCESS.



BY HOWARD P. TAYLOR.

TIME ALL FILLED.

C. N. BERTRAM, Manager.

MABELLA BAKER AND GEORGE H. BRODERICK, OPERA or MUSICAL COMEDY, Address 40 West 28th Street, New York.

NOTICE.

Managers and the public are warned that all the Mechanical and Scenic effects contained in the fourth act of the

Struggle of Life

are the property of Frederick Paulding, of New York, and have been duly protected and patented according to the laws etc., of the U. S. at the Patent Office, Washington, D. C., and any infringement or colorable imitation of the scene will be punished to the full extent of the law

G. L. SMITH, Manager for Frederick Paulding.

ROSA RAND

TEACHER OF

Elocution and Dramatic Culture.

Miss Rand having secured commodious and elegant apartments is now prepared to receive her pupils. Students coached for the Stage, Platform, and Home circle. Send for circular and reference. Residence 206 West 104th Street, City.

MISS GRACE OGDEN.

with

AGNES HUNTINGTON OPERA CO.

SEASON 1891-92

Address Mirror.

MRS. D. P. BOWERS'

School of Dramatic Instruction.

REHEARSALS AT

PALMER'S THEATRE.

All applications and communications must be addressed to 136 West 35th Street.

TOUR OF

The Comedienne.

PATTI ROSA.

DOLLY VARDEN, IMP, MARGERY DAW.

WILL O. WHEELER, Manager.

ABBOTT & TEAL.

Office at Bijou Theatre, N. Y.

W. F. BLANDE,

BUSINESS REPRESENTATIVE

Office Hours, 11 A. M., to 2 P. M.

ELMER GRANDIN.

—AS—

ABRAHAM LINCOLN.

Season 1891-92. Address Mirror.

SAMUEL FREDMAN.

CHARACTERS.

"Hold the mirror up to nature."

Season 1891-92 with KEPLER'S FORTUNES.

HENRY C. TRYON.

SCENIC ARTIST.

Now sketching among the White Mountains. Will be prepared for theatre work about the 15th of October. Address North Conway, New Hampshire

ATTENTION, AGENTS!

Advance Agents visiting Richmond will find it to their interest and advantage to negotiate their baggage contracts with the

Sweeney Transfer Company,

who possess the only Scenic Wagon in the City of Richmond. Agents advising the Sweeney Transfer Co., of their arrival will receive a carriage to convey them to the Hotel they prefer stopping at FREE OF CHARGE.

Address SWEENEY'S,
American Stables, Richmond, Va.

NAPOLEON BONAPARTE.

Six-act Tragedy, FOR SALE or TO LET ON ROYALTY, by the Dramatic author,

J. JOSEPH ALLEN.

All kinds of dramatic work undertaken
Address 328 West 43rd Street, Chicago, Ill.

E. SALVATOR.

STAGE MANAGER

Late with Casino. Open for engagement. Opera, Comic Opera, etc., etc. 337 W. 58th Street.

THE DRAMATIC MIRROR BINDER.

Cloth, Gilt-lettered. Holds 78 numbers. 75 cents. By mail, 85 cents.

Address THE DRAMATIC MIRROR, 1432 Broadway, New York

WANTED AT ONCE.

Managers of first class houses to wire or write open time for Sidyn and Goolman's new and successful American opera,

EILEEN.

Cast includes, AMY LESLIE, JAMES T. KELLY, and C. C. BABCOCK.

GEO. W. PHELPS, Manager.
Chicago.

WANTED.

PROPERTY MAN

at

"THE CRITERION," Brooklyn.

Vestibuled LIMITED.

CHAUTAUQUA LAKE ROUTE

BETWEEN

NEW YORK AND CLEVELAND

AND

NEW YORK AND CHICAGO

WEST BOUND:

Leave West 23d Street, every day	2.35 P. M.
Leave Chambers Street, every day	2.00 P. M.
Arrive at Cleveland, next day	10.05 A. M.
Arrive at Chicago, next day	9.00 P. M.

Via Chic. & Atl. R'y.

EAST BOUND:

Leave Chicago, every day	10.15 A. M.
Via Chic. & Atl. R'y.	
Leave Cleveland, every day	8.25 P. M.
Arrive at New York, next day	5.15 P. M.

VESTIBULED PULLMAN SLEEPING CAR made specially for this service is run on this train through to Cleveland.

East bound the Sleeping Car from Cleveland is attached to the Vestibuled Limited at Leavittsburg.

Passengers in both directions enjoy the advantages of the DINING CAR.

W. C. RINEARSON, Gen. Pass. Agent.

BOSTON & ALBANY R. R.

SPRINGFIELD LINE,

BETWEEN

BOSTON & NEW YORK.

TRAINS LEAVE EITHER CITY

9:00 & 11:00 A. M., 4:00 & 11:00 P. M

The 4.00 and 11.00 P. M. trains run daily. Elegant dining car attached to 4.00 P. M. train at Springfield.

A. S. HANSON, G. P. A.

UNION TRANSFER AND STORAGE CO.

121 to 125 East 22 Street

Telephone Call, 418 Street 100.

Branch Offices—467 Fourth Avenue, and

124 PARK AVENUE,

Opp. Grand Central Depot.

Large vans for furniture moving, city and country. Packing of china and works of art a specialty. Storage for furniture reduced 25 per cent.

Trunk storage reduced to 25 cents per month.

TRANSFER.

W. McCarty Little, Pres.
T. H. Jones, Sec. and Treas.

Moving of Theatrical Companies a Specialty

GIBBS NEW

Route and Reference Book

OF THE UNITED STATES AND CANADA.

With Over 50 Route Maps.

Especially adapted for the use of Theatrical Managers, Advance Agents, Commercial Travelers, Merchants and others. Containing the names and population of the principal towns, with most direct routes for reaching same, where connections can be made, distances between town and town, railroad fares, hotels (with rates), etc. Also, alphabetical tables, containing the leading industries, and the number of firms engaged in same in each town.

Handsomely bound in flexible leather cover, PRICE FIVE DOLLARS. Orders may be sent to the

NEW YORK DRAMATIC MIRROR,
1432 Broadway, New York

DOBLIN

TAILOR

854 Broadway.

SUMMER STYLES NOW READY.

Rules for self-measurement sent on application.

FOR MEN ONLY!

MISS MARY HOLDEN—TYPEWRITING—Plays and manuscripts of every description neatly copied. Lincoln Building, Union Square

OUT OF TOWN THEATRES.

Berwick, Pa.

P. O. S. OF A. OPERA HOUSE.

POPULATION, 4,000; SEATING CAPACITY, 600. SCENERY COMPLETE; STAGE, 21x40.

Open time weeks of Oct 26, Nov. 22 and 30, Dec. 14, 21 and 28, and month of January, 1892; and weeks of Feb. 1 and 15.

A. E. SHUMAN, Manager

Charleston, W. Va.

BURLEW OPERA HOUSE.

THE STATE CAPITAL. POPULATION INCLUDING SUBURBS 15,000. ONE OF THE HANDSOMEST IN THE SOUTH. SEATING CAPACITY, 800.

Now booking for 1891-92.

N. S. BURLEW, Manager.

Lyons, Iowa.

LeGRANDE OPERA HOUSE.

OPEN TIME, WEEKS OCT. 19, NOV. 9 AND 16. CAPACITY, 1,000. STAGE 27x60. FULL SET SCENERY. FOLDING OPERA CHAIRS. ELECTRIC LIGHTS & GAS.

G. W. ASHTON, Manager.

Lockport, N. Y.

HODGE OPERA HOUSE. Only theatre in the city. Seats 1,200; population, 18,000.

NIAGARA FALLS, N. Y.

ORPHEUS PARK THEATRE. Population, 30,000; city booming—$10,000,000 now being invested.

ALBION, N. Y.

GRAND OPERA HOUSE. Positive success. Address

H. A. FOSTER, Lockport, N. Y.

Richmond, Indiana.

GRAND OPERA HOUSE.

PLAYING ONLY ONE ATTRACTION PER WEEK. GOOD ONE NIGHT STAND FOR FIRST-CLASS ATTRACTION. SECOND-CLASS NOT WANTED.

A few more attractions wanted for this season.

N. B.—Fall Races, Sept. 29 to Oct. 2.

WM. H. BRADBURY & SON, Managers

AMERICA'S FAVORITE.

MAGGIE MITCHELL

in her new play,

The Little Maverick

By CHARLES T. DAZEY, Esq.

CHARLES ABBOTT.

Manager.

Address Pixley Theatre, New York City.

PLAGIARISM.

Managers are cautioned against negotiating with Miss GRACE HAWTHORNE, Mr. W. W. KELLY, Mr. W. G. WILLS, or with any other person for the production of

A ROYAL DIVORCE,

purporting to be written by W. G. WILLS, and now being performed at the New Olympic Theatre, London.

THIS PLAY IS A PLAGIARISM from one written by me for Miss HAWTHORNE, and which is now my sole property. Legal steps will be taken to prevent any further unauthorized production of my play, or of any mutilated or garbled version of it.

JOHN G. WILSON,
Henderson Place, New York City.

MR. THOS. W.

KEENE

En route to Northwest, Puget Sound and California. Returning east during holidays. Season closes March 5, 1892. Now booking for 1892-93.

Permanent address,
Castleton Corners, Staten Island, N. Y.

REVUE D'ART DRAMATIQUE.

L. DE VEYRAN, EDITOR.

A news magazine, devoted to the interests of dramatic art, and the leading theatrical publication Paris.

PUBLISHED BI MONTHLY.

Subscription: a year, $5.50; 6 months, $3.25; single copies, 30 cents.

Subscriptions and advertisements received by THE REVUE'S American agent.

THE DRAMATIC MIRROR.
1432 Broadway, New York

THEATRICAL SCENERY.

SOSMAN & LANDIS,

GREAT SCENE PAINTING STUDIO,

CHICAGO, ILL.

The Largest in the World. Strictly first class work at reasonable prices. We are headquarters for Stage Hardware, Stage Carpets and Grass Mats.

American Academy of the Dramatic Arts.

LYCEUM THEATRE BUILDING, N. Y. CITY

F. H. SARGENT, Director.

For the season of 1891-92. Apply to E. P. STEPHENSON, Business Manager.

THEATRICAL TYPEWRITING.

MISSES Z & L. ROSENFIELD,

25 W. 30th St., (Klaw and Erlanger's Ex.) 40 W. 28th St., (Frohman's Ex.) 35 Broadway.

stenographers furnished by the hour or day.

Agnes Roselle-Knott

DIANE IN PAUL KAUVAR.

Address care of SIMONDS & BROWN

*** The rate for Professional Cards is $5 per agate line for three months.

Mrs. Emma Waller

ACTRESS AND ELOCUTIONIST.

Prepares ladies and gentlemen for the stage, and coaches actors, amateurs and others in special characters.

Successful pupils: The Misses Maud Harrison, Margaret Mather, Kathryn Kidder, Louise Thorndyke, Cora Tanner, Selina Fetter, Stella Teuton, Cora Dean, etc.

201 WEST 23rd STREET, NEW YORK.

Chas. T. Ellis

SEASON 1891-92.

In Legitimate Domestic Comedies. Time all filled. Company complete.

LOUIS C. BEHMAN

Hyde and Behman's, Brooklyn, N. Y.

Clay Clement

TOUR OF 1891-92.

in

THE MOUNTEBANK, THE CORSICAN BROTHERS, THE BELLS, VIRGINIUS, and THE MARBLE HEART.

Eith St. Theatre, Denver, The Silver Circuit and Pacific Coast

Frank Roberts

ELIZABETH GARTH.

Address MIRROR.

Edwin Booth

Letters may be addressed

Care DRAMATIC MIRROR.

Charles Barnard

Author of
THE COUNTY FAIR,
Joint author with Charles B. Jefferson in
COUNTRY CIRCUS.
DESIGNER OF SCIENTIFIC STAGE EFFECTS.
Address care of Fellowcraft Club, 12 East 23th St., New York.

Duncan Clark Company

ELEVENTH SUCCESSFUL SEASON

The only legitimate FEMALE MINSTRELS traveling. Time all filled. Address

DUNCAN CLARK,

Empire Show Printing Co., 73 and 75 Third Ave., Chicago, Ill.

Willard Newell

PIERRE CLEMENCEAU,

Brady's

CLEMENCEAU CASE.

Josephine Cameron

AMERICAN TOUR.

SELECT REPERTOIRE.

Manager of capital and ability wishing to negotiate for balance of season and for 1892-93, address per route.

The Eaves Costume Co

63 EAST TWELFTH STREET,

Carry a stock of over 3,000 Costumes adapted for Historical, Theatrical, Masquerade or Operatic presentations which are offered for sale at low prices, or can be rented by responsible parties in any part of the United States or Canada, on reasonable terms. Special designs prepared. Knock, military and society uniforms and equipments. Theatrical tights, shoes, swords, and in fact every requisite for the stage or parlor entertainments.

Write with particulars for estimates which will be cheerfully answered.

M. Herrmann

THEATRICAL and BALL COSTUMES.

105 FOURTH AVENUE, NEW YORK

Amateur Theatricals a Specialty

Hawthorne

COSTUMER.

4 East 20th Street, New York.

Sydney Chidley

SCENIC ARTIST.

The Victoria Dramatic Exchange, 40 W. 28th Street, New York, and City Opera House.

Frank Lodge

Treasurer **ROGER LA HONTE CO.**

57 E. Springfield Street, Boston, Mass.
Edwin Booth 8 seasons.
Assistant Treasurer Point of Pines 7 seasons.

May Smith Robbins

The Little Irish Comedienne starring in

LITTLE TROXIE

Address FRED. ROBBINS, Manager, as per route.

Matti Marshall

Juvenile leads, or light comedy. Legitimate or melodrama. Station A, Cincinnati, O.

Miss Olive Berkley

AS GALATEA.

Olive was a revelation in art.—New Orleans Picayune.

As the statue she was admirable, her acting perfect, he mobile features sublimely natural to their versatile exates on The promises of her early youth will be brilliantly fulfilled.—New Orleans States.

Olive Berkley's Galatea was a success.—New Orleans Item.

Olive Berkley played Galatea excellently. She has a clear and well-modulated voice and distinct articulation.—New Orleans Times.

Permanent address, 345 West Twenty-first Street, N. Y.

MISS OLIVE is at home, city, and is represented by her mother, LOUISE DICKSON BERKLEY.

Alfred Ayres. Eliza Warren

AYRES-WARREN CO.

in

THE MERCHANT OF VENICE,
OTHELLO,
AS YOU LIKE IT,
HAMLET.

Tour begins in November and continues till May. Meanwhile Mr. Ayres will continue to produce plays, each time as he has at his disposal in giving instruction to pupils desirous of becoming readers or players. Address 224 West Fifteenth Street.

Perkins D. Fisher

Comedian.

Sixth successful season,

starring under his own management,

in

A COLD DAY.

Florence Foster

Leading Heavy Business.
DISENGAGED.

Little Ada Fleming

Late LITTLE LORD FAUNTLEROY. DISENGAGED.
Address Dramatic Agents, or 315 West 19th Street, N. Y.

Palmer Collins

HUMPY LOGAN.

MASTER AND MAN CO.

Mr. Palmer Collins as Humpy Logan is a demon incarnate. He grows upon the audience and leaves a memorable picture.—*Kansas City Times, Sept. 7, 1891.*

Mr. Harry Pepper

THE VOICE.

ITS PRODUCTION, TRAINING AND CULTIVATION. Pure school of ballad singing taught. Ladies and gentlemen prepared, coached etc., for the stage, opera, concert, etc., both vocally and dramatically.

Vocal Studio, "THE HARDWAN," 138 Fifth Avenue, New York.

Kittie Rhoades

Starring in
INSIDE TRACK,
by permission of Mr. Oliver Tyron.
DADS GIRL and the Clipper, by permission of E. J. Scarff, Esq. Bob, Hulda, Galatea, etc.

Frank E. McNish

as a WHITE FACE COMEDIAN in

BIRDS OF A FEATHER.

A Roaring Success. Double scene call in fourth act every night.

Florence Hamilton

as

MADELINE,

in Gus Williams' KEPPLER'S FORTUNES. Season 1891-92.

Frank Dupree

DRAMATIC CORRESPONDENT.

Representing a special Syndicate of over 100 leading newspapers throughout the United States.

253 Fifth Avenue, New York.

Louise Rial

HEAVY LEADS.

with
JOSEPH HAWORTH,
Season 1891-92.

Marie Atchison

MISS GALE,

in

ABRAHAM LINCOLN.

Address as per route, or MIRROR office.

Patti Stone

PRIMA DONNA. SOPRANO.
Specially engaged this season as
EVANGELINE.

J. Clarence West

MUSICAL DIRECTOR.
Stock Opera Co., Howard Auditorium, Baltimore, Md.

Alfred Young

Address care the American Academy of Dramatic Arts, 22 East Twenty-fourth Street.

Wm. H. Lytell

AT LIBERTY.

Address Agents.

Frank L. Abbott

Major Dean in "O'FLYNN IN MEXICO." Address MIRROR.

Maude De Orville

At liberty for Summer and season 1891-92. Leads and Juveniles. Address—Lake, Ohio.

Kitty Kursale

Late Tutsy in Tin Soldier Co. With Donnelly and Girard's National Gas Co's.

Fletcher Williams

POPS, GENTEEL HEAVIES, ETC.

DISENGAGED.

Address 314 West 42nd Street, New York City.

Pauline Davidson

with MISS EASTLAKE.

Address MIRROR.

Oscar Eagle

as GEN. HAVERHILL, in SHENANDOAH.

Seasons 1890-91-92.

Esther C. Moore

GURTHA in MONEY MAD. Season 1891-92.

Sheridan Block

Mr. Barnes of New York Co.

Third season as Darrell.

Emma Field

Mr. Barnes of New York Co.

Third season as Enid.

Gwynne Cushman

AT LIBERTY. Light Comedy, Character.

Address MIRROR.

Harry Corson Clarke

STILL ALARM.

Geo. W. Mitchell

Leading heavy or Character actor. 263 3d Ave., N. Y. Or Dramatic Agents.

Edmund Stodart

Juveniles or Walking Gentlemen. AT LIBERTY. Address Mirror, or Miss Perna d'A.

The rate for Two-inch Display Professional Cards is $5 for three months.

Mr. Marshall P. Wilder

Permanent address, care New York Post Office.

Miss Jessie Villars

DISENGAGED. Lead comedy or comic opera. 121 West 39th St.

Mrs. Augustus Cook

(Miss Madge Carr.) Stowaway Co. Season 1890-91.

C. E. Callahan

Manager Lizzie Evans, 1127 Broadway, New York.

Lizzie Evans

Address care Frohman's, 1127 Broadway, New York.

James L. Carhart

With Minnie K. Gale, season 1891-92.

Mr. Jahu Dewitt Miller

Lock box 19, Philadelphia, Pa.

Frank Coltman

The Danger Signal season 1891-92. Address MIRROR.

Albert E. Lancaster

Dramatist. Address MIRROR.

Arthur Byron

Mr. Sol Smith Russell's Co.

Ada Boshell

For next season. 867 Amsterdam Ave., N. Y. City.

Kate Davis

555 West 42nd Street, City.

Grace Sherwood

Nellie Harland in The Limited Mail. Address En Route.

Miss Grace Golden

As Lola in Cavalleria Rusticana. N. Y. Casino.

Lily Vinton

Leading Juveniles. At liberty. Address 201 W. 57th Street.

William H. Stalb

Advance Agent. At liberty. Address MIRROR.

Thos. J. Lawrence

Address 16 Gramercy Park, N. Y.

Rachel Booth

Disengaged, Comic Opera or Ingenues. Mt. Clemens, Mich.

Robert Benedict

Next season with Frohman's Shenandoah.

John E. Martin

With Annie Ward Tillery. Address 706 Board St., Philadelphia.

Viola Whitcomb

Goody Oliver in The Witch. At liberty. Address MIRROR.

F. A. Monahan

P. O. Box 549, St. Louis.

P. Aug. Anderson

3411 Walnut St., Philadelphia, Pa.

Marie Hillforde

Address 242 West 40th Street, New York.

Fanny Denham Rouse

Planted season 1891-92, with Jefferson and Florence Co.

Herbert Hall Winslow

Dramatic Author. 70 W. 32d Street, New York.

Straws indicate which way the wind blows.

THIS FROM THE OPENING NIGHT

BROCKTON, MASS., SEPT. 4.

Special Tel to H. S. Taylor, N. Y.

The Fanny Rice show an immense success from first to last. House crowded. Audience enthusiastic. Arrange return date if possible. W. S. CROSS.

LOWELL, MASS., SEPT. 6.

Special Tel. to H. S. Taylor, N. Y.

Fanny Rice A Jolly Surprise all round. Full capacity each night and people turned away. Give me a return date. Many thanks for the attraction.

JOHN F. COSGROVE.

A SURE MONEY WINNER FROM THE START.

RECEIPTS:

Opening night (Brockton), -	$ 581.35
Two nights following (Lowell),	1,591.50
Week Sept. 7, Tremont Theatre, Boston, - - - - - - -	6,135.35
Total for first nine performances,	$8,268.20

A Hit, A Most Palpable Hit!

AMERICA'S PRIMA COMEDIENNE,

FANNY RICE

AND HER SUPERB COMPANY OF SINGERS AND COMEDIANS IN ARTHUR WALLACK'S MUSICAL COMEDY, PROVE AN AGREEABLE AND

A JOLLY SURPRISE

TO THE

BOSTON, LOWELL and BROCKTON, MASS., PRESS and PEOPLE.

Crowded and delighted audiences endorse the Comedy, Company and Star, THE GREATEST SUCCESSES OF THE SEASON.

HARRY ST. ORMOND, Business Manager.

GEO. W. PURDY, Manager.

Address care of H. S TAYLOR'S THEATRICAL EXCHANGE, New York.

A. Y. PEARSON'S TWO BIG PRODUCTIONS.

The Biggest Winner on the Road!

THE MIDNIGHT ALARM

Opened Season at Grand Opera House, Boston, August 8.

Boston, S. R. O. Montreal, S. R. O. Toronto, S. R. O. Buffalo, S. R. O.

The Great New York Success,

THE FIRE PATROL.

By JAMES W. HARKINS, Jr.

The entire press of New York City says AN ARTISTIC SUCCESS. The Grand Opera House box-office proves it an ENORMOUS FINANCIAL SUCCESS.

NEW YORK HERALD says—"One of the best spectacular realistic productions ever put on the stage in this city."

NEW YORK SUN says—"The audience not only gave curtain calls at the end of each act, but frequently interrupted the progress of the play with noisy evidence of their appreciation."

NEW YORK WORLD says—"Delighted the audience and should be a success."

NEW YORK ADVERTISER says—"A huge 18karat success."

NEW YORK JOURNAL says—"Abounds in realistic and thrilling situations. An assured success."

NEW YORK EVENING TELEGRAM says—"The Homestake Stamp Mill, with the ponderous ore crushers in full operation, and a fully equipped Fire Patrol wagon set the audience wild with delight."

NEW YORK NEWS says—"There has been nothing produced in years more realistic and dramatically thrilling than The Fire Patrol. It is a decided hit."

NEW YORK TIMES says—"The large assemblage in the Grand Opera House last night expended a great deal of lung power in expressing its approval of the startling and heroic scenes in The Fire Patrol. If any ordinary, quiet person will go to the Grand Opera House and watch both the play and the audience he will have all the excitement he wants."

NEW YORK RECORDER says—"The Fire Patrol began its second week's run in this city last night at the Grand Opera House, which was crowded from pit to gallery with a most appreciative audience. The story so well told has caught the masses and The Fire Patrol could run for weeks with every assurance of crowded houses."

THE NEW YORK DRAMATIC NEWS says—"The play is an exciting and well constructed melodrama, with several very strong mechanical effects that are distinct novelties. It bears all the indications of being a financial bonanza of large proportions."

Now booking for season 1892-93. Address A. Y. PEARSON, Taylor's Exchange, 38 W. 28th St., New York City.

A Success as Big as a Mountain!

RICE'S BEAUTIFUL

EVANGELINE

50 Artists and all its World-Known Features, with

C. H. Smith's Clever Comic Players.

"Standing Room only" at the Boston Theatre and everywhere since August 8.

HILDA THOMAS, MAE BRANSON, PATTI STONE, SADIE STEPHENS, JAMES S. MAFFITT, GEORGE A. SCHILLER, EDWIN S. TARR, IRVIN T. BUSH, Etc.

C. H. SMITH, MANAGER.

As per route.

The Charming and Talented Prima Donna,

KITTY MARCELLUS

And her own

OPERA COMIQUE COMPANY

Will soon begin an extended tour of the states with an exceedingly strong operatic organization producing a repertoire of light operas.

ALL NEW LITHOGRAPHIC PRINTING.
ALL NEW AND EXPENSIVE COSTUMES.
EVERYTHING WILL BE FIRST-CLASS.

WANTED Musical Director, Stage Manager, to play small parts; Basso, for character heavies; Leading Soprano, Tenor, Baritone and Comedians. Also Chorus, and Musicians for Orchestra. Write full particulars in first letter and consider silence a polite negative. Address CHAS. G. AMSDEN, Manager, 107 N. Clark St., Chicago, Ill.

Managers having open time address as above.

MANAGERS, NOTICE!

PRUE

By MARTHA MORTON, author of The Merchant, Geoffrey Middlet m, Gen'., Etc., interpreted by

LIZZIE EVANS

A Select Company, Vocal Sextette, and Special Scenery.

Miss Morton considers this her best effort. It will be put on in first-class shape, opening Oct. 26

This is a splendid play and will be rendered in keeping.

Address H. S. TAYLOR, 38 W. 28th Street, New York.

Al. G. Field & Co.'s

FAMOUS MINSTRELS.

35 ARTISTS 35

ALWAYS THE BEST.

Now Touring on Their Own Train of Palace Cars.

Address as per route in MIRROR.

George Barrett,

The favorite English Comedian and Character Actor

AMERICAN TOUR. SEASON 1891-92.

IN A REPERTOIRE OF PLAYS.

Commencing at Philadelphia, Sept. 21.

Address all communications to CLARK S. SAMMIS, Manager, Care Taylor's Exchange, 38 W. 28th Street.

Thomas F. Shea, Representative.

TIME ALL FILLED.

Miss Eastlake,

The Charming English Actress.

AMERICAN TOUR. SEASON 1891-92.

Commencing October 5, Walnut Street Theatre, Philadelphia.

Presenting CLITO, A YORKSHIRE LASS, WHAT WOMEN WILL DO, Etc.

Address all communications to CLARK S. SAMMIS, Manager, 38 W. 28th Street, C. W. Miller, Representative.

TIME ALL FILLED.

MARIE GREENWOOD

Comic Opera Company.

FORTY PEOPLE. OUR OWN ORCHESTRA.

A. H. VARLEY, Manager, 38 W. 28th Street, New York.

H. C. Miner's Enterprises.

H. C. MINER'S FIFTH AVENUE THEATRE, New York.
H. C. MINER'S PEOPLE'S THEATRE, New York.
H. C. MINER'S NEWARK THEATRE, Newark, N. J.
H. C. MINER'S BOWERY THEATRE, New York.
H. C. MINER'S EIGHTH AVENUE THEATRE, New York.

Cable address, "ZITKA." Address all communications to H. C. MINER, Fifth Avenue Theatre, New York.